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A
GRAMMAR
OF THE
PORTUGUESE LANGUAGE.

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A GRAMMAR

OF THE

PORTUGUESE LANGUAGE;

TO WHICH IS ADDED,

A Copious Vocabulary,

**AND DIALOGUES, WITH EXTRACTS FROM THE
BEST PORTUGUESE AUTHORS.**

By A. VIEYRA.

TWELFTH EDITION,

CAREFULLY REVISED, CORRECTED, AND IMPROVED.

“Necesse est enim inter quos mercaturæ et contractuum sint, inter eos quoque sermonis esse commercia.”—**UBERTUS FOLIETA.**

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EDITOR'S PREFACE

TO THE ELEVENTH EDITION.

It is hoped that the present Edition will be found greatly improved, particularly when compared with the two last. The Editor has added a few notes, which may be of service to the student; many important errors that had crept into former editions have been carefully corrected, and he has likewise expunged the accents from the Portuguese, whenever they are not commonly used in writing that language, and which had been wrongly added in the two last editions, with the idea of "facilitating the pronunciation." This addition was, in the Editor's opinion, an injudicious one; facilitating the pronunciation by such means would be doing more harm than good. If the student is accustomed from the beginning to see the words so accentuated, he will sub-

sequently find it very difficult, when he is able to write Portuguese, to leave them off. It would be requisite to mark such accents in a *Pronouncing Dictionary*, but useless in a Grammar. How is the student to distinguish between the accents that are really indispensable, and those that were only marked for the sake of pronunciation?

S.

LONDON, SEPTEMBER, 1846.

AUTHOR'S PREFACE.

As the usefulness of the Portuguese Language is so well known to all English merchants who carry on a general trade with the different parts of the known world, it will be needless to use any arguments here to prove it; and I shall refer what I have to say on the copiousness and energy of this language, to the Preface to my English and Portuguese Dictionary.

The reader will find, in the First Part of this Grammar, what is material as a foundation of the whole.

At the end of the Second Part is a full explanation of the Particles, on which I have bestowed more time and labour, because this subject has been hitherto much neglected, although the principal ornament and elegance,

not only of the Portuguese, but of every other language, chiefly consist in the proper arrangement and judicious interspersions of the words.

In the Third Part is a larger collection than hitherto published of the terms of trade, war, navigation, &c., which the present intercourse between the nations renders particularly useful.

Having found great difficulty in procuring Portuguese books in this country, I have in the Fourth Part given some passages selected from the best Portuguese Authors, which will facilitate the reading of their most eminent writers.

A NEW
PORTUGUESE GRAMMAR.

PART I.

CHAPTER I.

OF THE PORTUGUESE ALPHABET, AND THE MANNER OF
PRONOUNCING EACH SEPARATE LETTER.

THE Portuguese alphabet contains twenty-four letters,
viz :

A, B, C, D, E, F, G, H, I, J,* L, M, N, O, P, Q, R,
S, T, U, V, X, Y, Z.

The A is expressed by a sound like that of *a* in the
English words *at*, *rat*, *fat*, &c.

B is expressed by a sound like that of the *be*, in the
first syllable of the English word *Betty*.

* *K* has been adopted in the Portuguese alphabet [ever since
the first (Barros's) Portuguese Grammar was printed, in 1539]
for words of foreign derivation originally written with it; it is
expressed by a sound like that of the *ca* in the English word
car, if the *r* is dropped in the pronunciation; its power is the
same as in English.—S.

C is expressed by a sound like that of the first syllable of the English word *celebrated*.

D is expressed by a sound like that of the first syllable of the English word *declare*.

E is expressed by a sound like that which we give to the English *a* when we pronounce the word *care*.

F is expressed by the same sound as in English.

G is expressed by a sound like that of the first syllable of the English word *generation*.

H is expressed by a sound like that of the English word *aghast*, if you cut off the two last letters *st*, and keep the accent on the second *a*.

I is expressed by the sound of *ee*.

J is called *j consoante*, i. e. the *j* consonant; it is expressed by the sound of *ee*, and has the same power as the *g* before *e* or *i*.

L, as in English.

M, as in English.

N, as in English.

O has nearly the same sound as in the English word *store*.

P is expressed by a sound like that of *pe* in the English word *penny*.

Q is expressed by a sound like that of the English *k*.

R is expressed by a sound like that of the English participle *erred*, if you cut off the last letter *d*.

S, as in English.

T is expressed by a sound like that of *tha* in the English word *Thames*.

U is expressed by a sound like that of *oo* in the English word *poop*.

V is expressed by a sound like that of *oo*; they call it also *oo consoante*, i. e. the *v* consonant.

X is expressed by a sound like that of our pronoun personal *she*, if you add an *s* to it, as *shees*.

Y is expressed by a sound like that of an *i* in the English word *visible*, and is called *ypsilon*.

Z is expressed by the sound of our English *zed*, leaving out the *d*, or *zea*.

OF THE MANNER OF PRONOUNCING THE PORTUGUESE
LETTERS AS COMBINED IN SYLLABLES; AND FIRST

OF THE VOWELS.

A,

In Portuguese, is commonly pronounced like *a* in the following English words *adapted*, *castle*, *bath*, &c. It is sometimes pronounced with less strength, and closely, as in *ambos*, both, where the *a* is pronounced like *a* in the English word *ambition*.

E.

The letter *e* has two* different sounds; the one open like *ai* in *daily*; the other close, like that in the English

* *E* has three different sounds (the same as the French *è*, *é*, *e*, respectively corresponding with the Portuguese *é*, *ê*, *e*): no notice has been taken of the *e* mute, as in the words *appetite*, *appetite*, *retrato*, *portrait*. The accent (^) in the words *rêde*, *parêde*, is used here only to show which *e* bears the second or close sound (the other *e* being mute), not that the words are generally written with that accent. Indeed, whenever a vowel is found accentuated in Portuguese, the proper sound of the accent must, of course, be given to it; but the student must not expect always to find the respective accents on the vowels whenever any such sound belongs to them.—S.

word *mellow*. Examples of the former, *fé*, *faith*, *pe*, *foot*, &c. Examples of the latter, *réde*, a net, *paréde*, a wall, &c. In this consists a great part of the beauty of the Portuguese pronunciation, which, however, cannot be learned but by long use, notwithstanding all the rules that can be given.

I

Is pronounced like *ee* in the English word *steel*, *aço*; or like *i* in the English words *still*, *ainda*, *visible*, *visível*.

O.

p. 223 This vowel has two* sounds; one open, as in the word *dó*, pity, where the *o* is pronounced like our *o* in the word *store*; the other close, as in the Portuguese article *do*, of, and the word *redondo*, round, where the *o* is pronounced like our *u* in *turret* or *stumble*. It is likewise in the different pronunciation of this vowel that

* The Portuguese *O* has three different sounds, as the *E*, and equally accentuated, *ó*, *ô*, *o*; the first is open, as in the words *dó*, pity; *tópo*, I hit upon, where the *o* is pronounced much like the English in *top*; the other close, as in *tópo*, top, *pôr*, to place, for the sound of which I find no equivalent in English; the third mute, as in the Portuguese article *do*, of, and the final unaccentuated *o* ending all Portuguese words, where its sound is just the same as in the English verb *do*, or the preposition *to*, when lightly pronounced without stress or emphasis. In the word *redondo*, the *on* somewhat resembles that of the English in *controversy*, and therefore bears no analogy to the *u* in *turret* or *stumble*. For those who know French pronunciation it is sufficient to say that *on* in Portuguese has the same sound as in French.—S.

the greatest part of the beauty of the Portuguese pronunciation consists; but it can be learnt only by long use.

U.

The vowel *u* is pronounced like *oo* in English.

Y

Has the same sound as the Portuguese vowel *i*.

OF CONSONANTS.

B

Keeps always the same sound as in English.

C,

Before *a*, *o*, *u*, and the consonants *l*, *r*, is properly pronounced as *k*; but before *e* and *i* it takes the hissing sound of *s*: it takes also the sound of *s*, before *a*, *o*, *u*, when there is a cedilla under it thus *ç*.

I wish the learned in Portugal would follow the resolution of the Royal Academy of Madrid, by expunging such cedilla, and placing the *s* in its stead, since they have in both languages the same hissing sound, which frequently occasions great confusion in the proper use of them.

C before *h* is pronounced like *ch* in the English words *charity*, *caridade*, *cherry*, *cereja*, &c.*

* In Lisbon *ch* is pronounced like *sh* in English, and, when there, people will do well to conform to such use; but its true Portuguese pronunciation is the same as in English, except in a

Double *c* is sounded only before *e* and *c*,* the first with the sound of *h*, and the other with the hissing sound of *s*; as an *accidente*, accident, pronounce, *aksidente*.

D

Is pronounced in Portuguese as in English.

F

Is pronounced always as in English.

G,

Before the vowels *a*, *o*, *u*, and before consonants, is pronounced as in English: example, *gosto*, taste; *gailoa*, cage; *grito*, a cry.

G before *e* and *i* denotes the sound of *j* consonant.

Gua sounds almost like the English *wa*: example, *guarda*, pronounce *guarda*.

Gue, *gui* are pronounced as *gue* in the word *guest*, and *gui* in the word *gift*; but in the verbs *arguir* and *redarguir*, it is pronounced as if it were written *argueer*, &c.

H.

The letter *h* is never aspirated nor pronounced at the beginning of words, as *hora*, an hour; *homem*, a man.

H, when preceded by a *c*, makes a sound with it like our *ch*. See the letter C, and also the letters L and N.

few words from the Greek or Latin, as *charidade*, charity, *chôro*, choir, *monarcha*, monarch, which now are most commonly written without the *h*. When the student meets with such words in ancient Portuguese books, and perhaps does not find them in modern Dictionaries, he must look for them without the *h*.—S.

* Double *c* is usually pronounced as the single, no matter before what vowel.—S.

J

Is pronounced like our *j* consonant.

K.

The Portuguese have no *k*.

L

Is pronounced in Portuguese as in English.

Lh, is pronounced like *g* before an *l* in the Italian words *figlio*, *foglio*, &c.

M

Is pronounced as in English, when placed before a vowel with which it forms a syllable; but, when it is at the end of words, and preceded by the letter *e*, it forms in Portuguese a nasal sound like that of the French words *vin*, wine; *pain*, bread; except *sõem*, *tõem*, from the verbs *soar*, *toar*, and some others. ^{2. 10}

M, at the end of words preceded by an *a*, *o*, or *i*, has a nasal obtuse sound, which can only be learned from the mouth of a master.

N,

Before a vowel with which it forms a syllable, is pronounced as in English; otherwise, it only gives a nasal sound to the vowel that precedes it.

N before *h* has the same sound as *gn* in Italian, or in the French words, *Espagne*, *Allemagne*.

P

And *ph* are pronounced as in English.

Q

Is pronounced like *k*: example, *quero*, I am willing, pronounce *kero*.

The vowel *u* after *q* in the word *qual*, which must be pronounced so smoothly as to render it almost imperceptible to the ear, as in the English word *quantity*, in order to distinguish it from the substantive *cal*, lime.

R

And double *r* are pronounced as in English.

S

And *ss* are pronounced as in English.

S between two vowels is pronounced like a *z*; particularly in the words ending in *oso*, and *esa*, as *amoroso*, *cuidadoso*, *mesa*, *defesa*, &c.

T

Is pronounced as in English.

V

Is pronounced as in English.

X

Is pronounced as *sh* in English; except in the word *axioma*, in which, according to *Feyjó*, the *x* is to be pronounced like *c*.

X after the vowel *e* is pronounced like *is*, in the words, *extençam*, *extenuado*, *expulso*, *excellente*, and some other words.

X between two vowels is pronounced like *gz* in the words *exactamente*, *exornar*; * *Alexandre*, *Paixão*, *Puxo*,

* The pronunciation of *ex* is always the same, *eis*, whenever

baxo, and some other words, that may be learned by use. Care must be taken to pronounce the *g* so smoothly as to render it almost imperceptible to the ear.

Z

Is pronounced as in English; but at the end of words it is sounded like *s*, as *rapaz*, boy; *Francez*, French; *perdiz*, partridge; *voz*, voice; *luz*, light, &c.*

The little dash which the Portuguese call *tíl*, is set by them over some letters instead of *m*; as *bē* instead of *bem*; *convē* instead of *convem*; *hũa* instead of *huma*; and it is then to be considered as an *m*. See what we have said about the pronunciation of that letter. *7*.

The *tíl* ~ is also placed over the vowels, *ao*, *aa*, in the end of words, thus *ãa* *ão*. See what we have already said of *m* at the end of words preceded by an *a*.† *7*

the *x* forms a syllable with the preceding *a*, which is not the case; for instance, in the word *Alexandre*, where for that reason the *x* preserves its natural sound *sh*, as in the other words *paixão*, passion, *puxo*, pull, *baxo*, low (now commonly written *baixo*, etc.).—S.

* It is necessary to remark, that, whenever a term ends by *z*, the accent of the word always falls on the last syllable.—S.

† The curved mark (˘) is the most perfect, though it is often found necessary in English types to substitute the plain (˘) instead of the curved. This observation was properly added at the end of the text to the tenth edition of the Grammar; I will further add, that the circumflex accent (^) is also occasionally used, from want of proper accentuated types. In printing Portuguese, however, the proper accents ought as much as possible to be used, the substitution of irregular ones creating confusion and equivocation of terms.—S.

OF DIPHTHONGS.

The meeting of two vowels in one syllable constitute what is called a Diphthong. The following are the diphthongs of the Portuguese language.

ãa, as in *maçãa*, an apple.

ãe, as in *cães*, dogs.

ay, as in *pay*, father.

ai, as in *mais*, more.

ao, as in *pao*, wood.

au, as in *causa*, a cause.

éo, as in *céo*, heaven.

ey, as in *rey*, king.

ei, as in *amei*, I loved.

eu, as *eu*, I.

io, as *vio*, he saw.

õe, as in *põem*, they put; *compõem*, they compose; *melões*, melons, &c.

oy, as in *boy*, an ox; *foy*, he was.

ou, as *dou*, I give; *sou*, I am.

ue, as *azues*, blue.

The two vowels in the following words must be plainly and distinctly pronounced :

ai, as in *paiz*, a country, pronounce *pa-iz*.

ea, as in *lamprea*, pronounce *lampr-ea*.

ia, as *clemencia*, clemency, pronounce *clemenci-a*.

io, as in *navio*, a ship, pronounce *navi-o*.

iu, as *viuva*, a widow, pronounce *vi-uva*.

ôa, as *Lisbôa*, Lisbon, *prôa*, a prow, pronounce *Lisbô-a*, &c.

ôe, as *tôem*, *sôem*, from the verbs, *toar* and *soar*, pronounce *tô-em*, &c.

oi, as *roim*, bad, pronounce *ro-im*.

oo, as *cooperação*, co-operation, pronounce *co-operação*.

ui, as *ruína*, pronounce *ru-ina*.

CHAPTER II.

OF THE ARTICLES.

THOSE particles called Articles, are properly prepositions, commonly put before nouns, to show their gender, number, and case.

These articles are definite or indefinite.

OF THE DEFINITE ARTICLE.

The definite article marks the gender, number, and case, of the nouns which it precedes.

The English tongue has but one definite article, namely *the*, which serves for both numbers.

The Portuguese has two, viz. *o* for the masculine, and *a* for the feminine.

The definite article has five cases, the nominative, genitive, dative, accusative, and ablative; because the vocative in the nouns is designed and preceded merely by the particle *ó*.

THE DECLENSION OF THE MASCULINE ARTICLE *O*.

SINGULAR.	PLURAL.
Nom. <i>o</i> , the	N. <i>os</i> , the
Gen. <i>do</i> , of the	G. <i>dos</i> , of the
Dat. <i>ao</i> , to the	D. <i>aos</i> , to the
Acc. <i>ao</i> , or <i>o</i> , the	A. <i>aos</i> , or <i>os</i> , the
Abl. <i>do</i> , from or by the.	A. <i>dos</i> , from or by the.

THE DECLENSION OF THE FEMININE ARTICLE *A*.

SINGULAR.	PLURAL.
Nom. <i>a</i> , the	N. <i>as</i> , the
Gen. <i>da</i> , of the	G. <i>das</i> , of the
Dat. <i>á</i> , to the	D. <i>ás</i> , to the
Acc. <i>a</i> , the	A. <i>as</i> , the
Abl. <i>da</i> , from the.	A. <i>das</i> , from or by the.

Observe, that the Portuguese have an article for each gender, both in the singular and the plural.

OF THE INDEFINITE ARTICLE.

The indefinite article may be put before the masculine as well as the feminine gender, before the plural as well as the singular number.

The indefinite article has but four cases, the genitive, dative, accusative, and ablative.

De may be put before a noun masculine as well as feminine, as *huma corôa de rey*, a king's crown; the word *rey* is masculine; *hum chapeo de palha*, a hat of straw; the word *palha* is of the feminine gender.

The indefinite article *de* is also put before the plural as well as the singular number; example, *huma corôa de flores*, a crown of flowers; *hum prato de arroz*, a plate of rice.

DECLENSION OF THE INDEFINITE ARTICLE.

Gen. <i>de</i> , of	Acc. <i>a</i>
Dat. <i>a</i> , to	Abl. <i>de</i> , from.

The accusative of this article is not expressed in English: example, *Eu conheci a seu pay*, I knew his father; *eu conheci a sua mãy*, I knew his mother.

The indefinite article may also be put before infinitives, and then it signifies *to*: as *he tempo de fallar*, *de dormir*, *de*

ler, &c., it is time to speak, to sleep, to read, &c.; *eu vou a ver, a fallar*, I am going to see, to speak.

N.B. Whenever we meet with *of* and *to* in English, followed by *the*, remember they are the indefinite articles, and then we must use the indefinite article *de*, or *a* in Portuguese.

When the verb is in the infinitive mood, and serves as nominative to the following verb, put the article *o* before it; as *o comer e o dormir são as cousas mais necessarias nesta vida*, eating and sleeping are the greatest necessities of life.

When the preposition *in* is followed by the article *the*, or by a pronoun possessive, as *in the*, *in my*, *in thy*, *in his*, we must render it in Portuguese by *em o* or *no*, *em*, *os* or *nos*, for the masculine; and by *em a* or *na*, *em as* or *nas*, for the feminine: example, in the garden, *em o jardim* or *no jardim*; in the street, *em a rua* or *na rua*; in thy book, *em o teu* or *no teu livro*; in his bed, *em a sua* or *na sua cama*, &c.

When after the preposition *with*, which in Portuguese is expressed by *com*, we find the article *the*, or a pronoun possessive, as *with the*, *with my*, &c., we may say, *com o* or *co*, *com a* or *coa*, *com os* or *cos*, *com as* or *coas*: example, with the prince, *com o* or *co principe*; with the sword, *com a* or *coa espada*; with the eyes, *com os* or *cos olhos*; with my books, *com os* or *cos meus livros*, &c.

When the preposition *with* is followed by a pronoun possessive, and this by a noun of quality or kindred, as *with your majesty*, *with your highness*, *with your excellency*, *with his brother*, &c., *with* must then be rendered by the Portuguese *com*, as *com vossa majestade*, *com vossa alteza*, *com seu irmão*, without using the article.

Observe, that sometimes the dative and accusative of the indefinite article are not expressed in English, particularly

before pronouns personal and proper names; example, *convem a nós*, it behoves us; *Antonio matou a Pedro*, Anthony killed Peter.

CHAPTER III.

OF THE NOUNS.

THE Portuguese nouns have various terminations, as will appear hereafter.

They have but two genders, the masculine and feminine.

The Portuguese nouns have no variation of cases, like the Latin, the article only distinguishes the case.

OF NOUNS ENDING IN *A*; AND OF THEIR DECLENSION.

SINGULAR.

PLURAL.

N. <i>a rainha</i> , the queen	N. <i>as rainhas</i> , the queens
G. <i>da rainha</i> , of the queen	G. <i>das rainhas</i> , of the queens
D. <i>á rainha</i> , to the queen	D. <i>às rainhas</i> , to the queens
A. <i>a rainha</i> , the queen	A. <i>as rainhas</i> , the queens
V. <i>ó rainha</i> , O queen	V. <i>ó rainhas</i> , O queens
A. <i>da ou pella rainha</i> , from or by the queen.	A. <i>das ou pellas rainhas</i> , from or by the queens.

We have already observed that the Portuguese nouns have no variation of cases: therefore, there is no occasion to display more examples of their declensions, as it is only necessary to change the article according to their gender.

OF THE GENDER OF NOUNS ENDING IN *A*.

Nouns ending in *a* are generally of the feminine gender; as *rosa*, a rose; *janella*, a window, &c. Except *dia*, a

day, *planeta*, a planet; and other nouns ending in *a*, belonging to a man; as *mariola*, a porter; *jesuita*, a jesuit: those derived from the Greek are likewise masculine; as *dogma*, *epigramma*, *clima*; except scientific names, as *matematica*, *theologia*, &c.

Except also from this general rule some nouns that have the accent upon the last syllable; as *alvará*, a charter, or a prince's letters patent; *Pará*, one of the captainships of the Portuguese America, &c.

Observe, that the plural of nouns ending in *a* is formed by adding the letter *s* to the singular; as likewise the plural of all nouns that terminate in vowels.

Observe also, that nouns ending in *ãa* are of the feminine gender, and form their plural as those ending in *a*.*

OF THE GENDER OF NOUNS ENDING IN *E*.

Nouns ending in *e* are generally of the masculine gender; as *dente*, a tooth; *valle*, a valley, &c.

The exceptions are *fé*, faith; *fonte*, a fountain; *chave*, a key; *torre*, a tower; *ave*, a fowl; *carne*, flesh or meat; *gente*, people; *morte*, death; *neve*, snow; *noite*, night; *ponte*, a bridge; *peste*, plague; *parte*, part; *serpente*, a serpent; *lebre*, a hare.

Except also all names of virtues, vices, faculties, and those expressive of the passions of the mind; as *virtude*, virtue; *santidade*, holiness; *bondade*, goodness; *vaidade*, vanity; *ociosidade*, idleness, &c.

Thirdly, *idade*, age; *velhice*, old age; *rusticidade*, rusticity; *capacidade*, capacity; *felicidade*, happiness;

* *ãa* is now scarcely used: *ã* is substituted instead.—S.

sorte, fortune; *arte*, art; *arvore*, a tree; *fertelidade*,* fertility; *sede*, thirst; *sebe*, a hedge; *couve*, cabbage; *herdade*, a farm or manor; *chaminé*, a chimney; *parede*, a wall; *saude*, health; *rede*, a net; *maré*, the tide; *febre*, fever; *galé*, a galley, &c.

OF THE GENDER OF NOUNS ENDING IN *I*.

Nouns ending in *i* are masculine; as *extasi*, a rapture; *nebri*, a hawk, &c.

OF NOUNS ENDING IN *O*.

Nouns ending in *o* are of the masculine gender; as *livro*, a book; *filho*, a son; *braço*, an arm; *vestido*, a garment; *espelho*, a looking glass, &c. Except *náo*, a ship; *filhó*, a fritter or pancake; *eiró*, an eel.

OF NOUNS ENDING IN *U*.

All nouns ending in *u* are masculine; as *peru*, a turkey; *grou*, a crane.

OF NOUNS ENDING IN *Y*.

Nouns ending in *y* are of the masculine gender; as *rey*, king; *pay*, father; *boy*, ox; &c. : except *ley*, a law; *mã y*, a mother.

OF THE OTHER TERMINATIONS OF NOUNS, OR OF THOSE TERMINATING IN CONSONANTS.

1. All nouns ending in *al* are masculine; as *sin al*, a sign or token; *sal*, salt. Except *cal*, lime, which is feminine, and has no plural.

* All words ending in *dade*, without exception, or all ending in *ade*, with the exceptions of *alvaiade*, white-lead, *frade*, friar, and *confrade*, fellow-friar, are feminine in Portuguese.—S.

The plural of these nouns is formed by changing the letter *l* of the singular into *es*; as *sinaes* from *sinal*; *animaes* from *animal*.

2. Nouns ending in *ar* are of the masculine gender; as *ar*, air.

The plural of these nouns is formed by adding *es* to the singular, as *ares* from *ar*.

Some nouns ending in *as* in the plural are feminine, and have no singular; as *migas*, *exequias*, &c.

3. Nouns ending in *az* are of the masculine gender; as *rapaz*, a boy; except *paz*, peace. The plural is formed by the addition of *es* to the singular.

4. Nouns ending in *el* are masculine; as *annel*, a ring; *papel*, paper, &c.

The plural of these nouns is formed by changing the *l* of the singular into *is*; *anneis*, from *annel*; *papeis*, from *papel*.

5. Nouns ending in *em* are of the masculine gender; as *homem*, a man; *bem*, benefit, &c. Except *ordem*, order; *viagem*, a voyage; *virgem*, a virgin, &c.; but *salvagem*, a savage, is common.

The plural of these nouns is formed by changing the *m* of the singular into *ns*; as *homens* from *homem*, &c.

6. Nouns ending in *er* are of the masculine gender; as *poder*, power; *prazer*, pleasure, &c. Except *colhér*, a spoon; *mulher*, a woman.

The plural of these nouns is formed by adding *es* to the singular, as *colhéres*, from *colhér*.

7. Nouns ending in *ez* are of the masculine gender; as *freguez*, a parishioner or a customer; *mez*, month; *arnez*, *levez*, *revéz*, &c. Except *surdez*, deafness; *torquez*, *vez*, &c.

The plural of these nouns is formed by adding *es* to the singular, as *freguezes*, from *freguez*; but *téz* has no plural.

8. Nouns ending in *il* are of the masculine gender ; as *funil*, a funnel ; *barril*, a barrel.

The plural of these nouns is formed by changing the *l* of the singular into *s*, as *funis*, from *funil*, &c. Except *aquátíl*, *fácíl*, &c., which change the *il* into *eis* in the plural, as *fáceis*, from *fácíl* ; and *pensíl*, which has its plural *pensiles*.

9. Nouns ending in *im* are of the masculine gender, as *espadim*, a little sword.

The plural of these nouns is formed by changing the *m* of the singular into *ns*, as *espadins*, from *espadim*.

10. Nouns ending in *ir* or *yr* are of the masculine gender ; but *martir* or *martyr*, a martyr, is common.

The plural of these nouns is formed by adding *es* to the singular.

11. All nouns ending in *iz* are of the masculine gender ; as *apprendiz*, an apprentice ; *nariz*, nose ; *verniz*, varnish ; *matiz*, a shadowing in painting ; *chafariz*, *chamariz*, &c. Except *aboiz*, *perdiz*, *raiz*, *codorniz*, *matriz*, &c.

The plural of these nouns is formed by adding *es* to the singular, as *perdizes* from *perdiz*.

12. Nouns ending in *ol* are of the masculine gender ; as *anzol*, a hook ; *sol*, the sun, &c.

The plural of these nouns is formed by changing the *l* of the singular into *es*, as *anzoes* from *anzol*, &c.

13. Nouns ending in *om* are of the masculine gender ; as *som*, sound ; *dom*, gift, &c.

The plural of these nouns is formed by changing the *m* of the singular into *ns*, as *sons* from *som*, &c.

14. Nouns ending in *or* are of the masculine gender ; as *amor*, love ; *tremor*, fear, &c. Except *dor*, pain ; *cor*, colour, &c.

The plural of these nouns is formed by adding *es* to the singular, as *amores* from *amor*.

Nouns ending in *os* are of the masculine gender; as *Deos*, God.

The plural of these nouns is formed by changing the *s* into *zes*, as *Deozes* from *Deos*.

15. Nouns ending in *oz* are of the masculine gender; as *albernoz*, a Moorish coat; *arrôz*, rice; *algôz*, hangman, &c. Except *noz*, a walnut; *voz*, voice; *foz*, the mouth of a river.

The plural of these nouns is formed by adding *es* to the singular.

16. Nouns ending in *ul* or *um* are of the masculine gender; as *sul*, the south; *Saül*, Saul, a proper name of a man; *atüm*, tunny-fish.

The plural of those ending in *ul*, according to the learned *Bluteau*, is formed by changing the *l* of the singular into *es*, as *sues*, from *sul*; *azues* from *azul*, blue, &c. Except *consules* from *consul*, a consul.

The plural of those ending in *um*, is formed by changing the *m* of the singular into *ns*, as *atúns* from *atüm*.

17. Nouns ending in *uz* are of the masculine gender; as *arcabuz*, an arquebuss.

The plural of these nouns is formed by adding *es* to the singular.

18. Nouns ending in *ão* are of the feminine gender; as *mão*, hand; *composição*, composition; *oração*, oration, &c. Except *pão*, bread; *anão*, a dwarf; *ouçãõ*, a hand-worm; *trovão*, thunder; *esquadrão*, a squadron; *pião*, a child's top; *borrão*, a blot with ink; *papelão*, paste-board; *chão*, the ground, *quinhão*, a share.*

* The quantity of Portuguese nouns ending in *ão* being very great, and the exceptions to the rule, that they are feminine, numbering a good half of those that conform to it, we

There is no certain rule for the formation of the plural of the nouns ending in *ão* ; because some change the *ão* of the singular into *ães*, as *Alemães*, from *Alemão*, a German ; *capitães*, from *capitão*, a captain ; *cães*, from *cão*, a dog ; *pães*, from *pão*, a loaf ; &c. Some change the *ão* of the singular into *ãos* ; as *cidadãos*, from *cidadão*, a citizen ; *christãos*, from *christão*, a christian ; *cortezãos*, from *cortezão*, a courtier ; *villãos*, from *villão*, a villain, &c. Some change the *ão* of the singular into *ões* : as *esquadrões*, from *esquadrão*, a squadron ; *trovões*, from *trovão*, thunder ; *conclusões*, from *conclusão*, a conclusion ; *orações* from *oração*, an oration ; and generally all the Portuguese nouns that may be easily made English by changing their termination *ção* into the English termination *tion*, as *declinação*, declension or declination, *consideração*, consideration, &c., are of the feminine gender.

19. All nouns signifying a male must be of the masculine gender ; as *duque*, duke ; *marquez*, a marquis ; *conde*, count ; and those denoting a female are always feminine.

Two general rules may be formed from what has been said concerning the formation of the plural of nouns, viz.

I. That all nouns ending in any of the vowels have their plural formed by adding the letter *s* to the singular.

will remark in regard to nouns with such termination, that :

1st. All augmentatives are masculine, without exception.

2nd. Verbal nouns are feminine, excepting the following (nearly all of which are real augmentatives) : *apertão*, *arremessão*, *cevão*, *empurrão*, *empuxão*, *enchemão*, *encontrão*, *espião* *tendão*.

3rd. Nouns not verbal are masculine, except, *amarellidão*, *constelação*, *escravidão*, *lunação*, *mão*, *mansidão*, *multidão*, *sedição*, *solidão*, *tribulação*, *vereação*, *vermelhidão*.—S.

II. That the plural of nouns ending in *az*, *ez*, *iz*, *oz*, *az*, is formed by adding *es* to the singular.

OF AUGMENTATIVES.

The Portuguese have their augmentatives formed by the increase of one or two syllables, which they add to the end of their nouns, and which serve either to augment the signification of nouns, or to declare a thing contemptible; thus, from *homem*, a man, they form *homem-zarrão*, a great strong man; from *tolo*, a fool, *toleirão*, a great fool, &c., and some others that may be learned by use. They have also their augmentatives for the feminine; as *molherona*, a great stout woman; *toleirona*, &c.*

There are a great many nouns that appear, by their termination, to be augmentatives, though they are not; as, *forão*, a ferret; *atafona*, an ass or a horse-mill, &c.

OF DIMINUTIVES.

The diminutives lessen the signification of their primitives.

The diminutives in the Portuguese language are always formed by changing the last vowel of the primitives into *inho*; but they denote either smallness of things, or kindness and flattery; as *bichinho*, a little worm, from *bicho*, a worm; *coitadinho*, from *coitado*, a poor little man; *bonitinho*, a little pretty person or thing, from *bonito*, pretty.

* It is a peculiarity of the Portuguese language that augmentatives in *ão* are also formed in it sometimes, as well as in *ona*, from feminine primitives, and that the first then assume the masculine gender; so from *espada*, a sword, is made *espadaão*, a great sword; from *mulher*, *mulherão*; from *canastra*, *canastrão* &c.—S.

Sometimes they are formed by adding *zinho* to the primitives; as *cãozinho*, a little dog, from *cão*, a dog; *irmãozinho*, dear little brother, from *irmão*, &c.*

The diminutives that serve for the feminine have their termination in *inha*, or *zinha*; as *mãzinha*, a little hand, from *mão*, a hand; *cabecinha*, a little head, from *cabeça*, a head. It may be seen, from the last example, that the diminutives serving for the feminine and ending in *inha*, are formed by changing the last syllable *a* of the primitive into *inha*.

Observe that many nouns appear to be diminutives without being so; as *moinho*, a mill; *espinha*, a fish bone.

Note: the diminutives in Portuguese convey sometimes a bad meaning, and denote contempt.

OF NOUNS ADJECTIVE.

All adjectives ending in *o* make their feminine by changing the *o* into *a*; as *douta*, from *douto*, learned; but *mao*, bad, makes *má* in the feminine.

Those which end in *ão* have their feminine in *ãa*; as, *sãa*, from *são*, healthy; *louçãa*, from *louçã*, brisk, gay, beautiful; *meãa*, from *meão*, middling, ordinary.

* No language has so many diminutives of different degrees, especially in its familiar style, as the Portuguese: thus, for instance, the adjective *pequeno*, small, is gradually diminished by being turned into *pequenote*, *pequenete*, *pequenito*, *pequinino*, *pequenicho*, etc., and *cordeiro*, a lamb, into *cordeirote*, *cordeirete*, *cordeirito*, *cordeirinho*; the same is done with other substantives and adjectives; this for the masculine. For the feminine the final *o* is changed into *a*.—S.

Those ending in *e* are common to both genders; as *forte*, strong, &c.

Those which end in *m* make their feminine by adding an *a* to the masculine; as, *huma*, from *hum*, one; *alguma*, from *algum*, some, &c., and sometimes by changing the *m* into *a*; as, *commua*, from *commum*, common; *boa*, from *bom*, good.

Those ending in *u* make their feminine by adding an *a* to the masculine, as *nua*, from *nu*, naked; *crua*, from *cru*, raw.

Those ending in *ez* are common to both genders; as *cortez*, civil, kind; *capaz*, capable, &c.; except some which make the feminine, by adding *a* to the masculine: as *Franceza*, from *Francez*, French; *Portuguesa*, from *Portuguez*, Portuguese.

Espanhol, Spanish, makes *Espanhola* in the feminine: but generally those which end in *l* are common to both genders; as *affavel*, affable; *cruel*, cruel, &c.

OF THE COMPARISON OF ADJECTIVES.

The comparison of adjectives is the way of increasing their signification by certain degrees, which are three, viz. the positive, comparative, and superlative.

The positive lays down the natural signification of the adjective; as *nobre*, noble; *grande*, great.

The comparative raises it to a higher degree, by comparing it with the positive, which in Portuguese is performed by the adverbs *mais*, more; *menos*, less; as, *mais nobre*, more noble; *menos bella*, less handsome.

There are some adjectives which do not admit of *mais* or *menos* before them; as *celeste*, *nascido*, *comprado*, *desterrado*, &c.

There are four Portuguese comparatives which end in

or : they may also be expressed by *mais*, more, before their positive ; as,

Mayor, greater, *mais grande*.

Menor, less, *mais pequeno*.

Peor, worse, *mais roim*.

Melhor, better, *mais bom*.

To which may be added *superior*, superior ; *inferior*, inferior ; *deterior* ; and some others.

Observe, that there can be no comparison made without the word *than* ; and that this word is expressed in Portuguese by *que*. Ex. *Mais claro que o sol*, clearer than the sun ; *mais branco que a neve*, more white than the snow. The particle *que* is sometimes preceded by the word *do*. Ex. *Isto he mais do que eu lhe disse*, this is more than I told him ; *he mais prudente do que parece*, he is more wise than it appears.

N.B. The comparatives *superior*, *inferior*, and some others, do not require *que* before the second term but the dative of the articles,* viz. *a*, *á*, *ás*, *ao*, *aos* : Ex. *O outro he superior a este*, the other is superior to this.

When the Portuguese have a mind to heighten their comparisons, they make use of, *muito menos*, a great deal or much less. Ex. *Cæsar he muito mais estimado que Pompeio*, Cæsar is much more esteemed than Pompey ; *Pompeio foi muito menos feliz que Cæsar*, Pompey was much less happy than Cæsar.

OF THE SUPERLATIVE.

The Portuguese superlative is formed from the noun adjective, by changing the last letter into *issimo* for the

* It would be more intelligible to say, that these require a dative with its preposition *a*.—S.

masculine, and into *issima*, for the feminine; thus, from *bello* is formed *bellissimo* and *bellissima*, most handsome. But sometimes the superlative is formed by adding *muito*, very, to the positive; as, *muito alto*, very tall.

Observe that some superlatives are differently formed; as *frigidissimo*, from *frio*, cold; *amicissimo*, from *amigo*, friend; *antiquissimo*, from *antigo*, ancient; *capacissimo*, from *capaz*,* capable; *nobilissimo*, from *nobre*, noble; *acerrimo*, from *acer*, sharp, or acerb; *riquissimo*, from *rico*, rich; *fertilissimo*, from *fertil*, fruitful; *bonissimo*, from *bom*, good; *fidelissimo*, from *fiel*, faithful; *sacratissimo*, from *sagrado*, sacred, &c.

The *most* is expressed also in Portuguese by *o mais* and *a mais*; as the most fair, or fairest, *o mais bello*, *a mais bella*. But there are some adjectives which do not admit of *muito*, very, *o mais*, or *a mais*; as *morto*, *desterrado*, &c.

Observe, that by changing the last letter of the superlatives into *amente*, superlative adverbs are composed; as, from *doutissimo*, learned; *doutissimamente*, most learnedly, &c. But the positive adverbs are formed by adding *mente* to the feminine of the positive; as *doutamente*, learnedly, from *douta*, the feminine of *douto*; *prudentemente*, prudently, from *prudente*, prudent.

OF NUMERAL NOUNS; AND FIRST, OF CARDINAL.

The cardinal nouns are such as express the number of things; as,

Hum, one.†

* Adjectives in *az* generally change the *z* into *cissimo* in their superlative.—S.

† It will be necessary to observe that *hum*, one, is now most commonly written without *h*, *um*, according to the Latin.—S.

Dous, two.
Tres, three.
Quatro, four.
Cinco, five.
Seis, six.
Sete, seven.
Outo, or *oito*, eight.
Nove, nine.
Dez, ten.
Onze, eleven.
Doze, twelve.
Treze, thirteen.
Quatorze, fourteen.
Quinze, fifteen.
Dezaseis, sixteen.
Dezasete, seventeen.
Dezouto, eighteen.
Dezanove, nineteen.
Vinte, twenty.
Vinte e hum, twenty-one.
Vinte e dous, twenty-two.
Vinte e tres, &c., twenty-three, &c.
Trinta, thirty.
Quarenta, forty.
Cincoenta, fifty.
Sessenta, sixty.
Setenta, seventy.
Oitenta, eighty.
Noventa, ninety.
Cem, a hundred.
Duzentos, two hundred.
Trezentos, three hundred.
Mil, a thousand.
Dous mil, two thousand.

Milhão or *conto*, a million.

Huma dezena, half a score.

Huma duzia, a dozen.

Huma vintena, a score.

Duas vintenas, two score.

Tres vintenas, three score.

Observe, that all the cardinals that are adjective nouns are not declined, being of the common gender, except *hum*, *huma*, one; *dous*, *duas*, two; and those composed of *cento*, a hundred; as *duzentos*, two hundred; *quatro centos*, *quatro centas*, four hundred, &c.; and when the feminine *huma* is preceded by *á*, and followed by *á outra*, then *á huma* signifies *first*, and *á outra*, *secondly*.

The plural, *huns*, *humas*, is taken sometimes instead of *alguns*, *algumas*, signifying some; as *huns reys*, some kings; *humas rainhas*, some queens.

N.B. *Cento* loses *to* before a noun, either masculine or feminine, and the *n* is changed into *m*; therefore you must say, *cem soldados*, not *cento soldados*. It only retains *to* and *n* when it is followed by another number, as *cento e hum*, &c., a hundred and one, &c., and when it is a substantive.

N.B. Sometimes *cento* is made a substantive; as *hum cento de castanhas*, one hundred of chestnuts; likewise all the cardinal numbers, when preceded by an article, or by another noun of number, as *o cinco de paos*, the five of clubs; *hum sete*, a seven.

The cardinal number is rendered into English by the ordinal, when it expresses the day of the month, or the date of any act; as, *chegou a quatro de Mayo*, he arrived the fourth day of May.

ORDINAL NOUNS.

Ordinal nouns are such as express the order of things; as,

Primeiro, first.
Segundo, second.
Terceiro, third.
Quarto, fourth.
Quinto, fifth.
Sexto, sixth.
Setimo, seventh.
Oitavo, eighth.
Nono, ninth.
Decimo, tenth.
Undecimo, or *onzeno*, eleventh.
Duodecimo, twelfth.
Decimo-tercio, thirteenth.
Decimo-quarto, fourteenth.
Decimo-quinto, fifteenth.
Decimo-sexto, sixteenth.
Decimo-septimo, seventeenth.
Decimo-oitavo, eighteenth.
Decimo-nono, nineteenth.
Vigesimo, or *vintesimo*, twentieth.
Vigesimo-primeiro, one and twentieth.
Trigesimo, thirtieth.
Quadragesimo, or *quarentesimo*, fortieth.
Quinquagesimo, fiftieth.
Sexagesimo, sixtieth.
Septuagesimo, seventieth.
Octagesimo, eightieth.
Nonagesimo, ninetieth.
Centesimo, the hundredth.
Millesimo, the thousandth.
Ultimo, the last.

The proportionable numbers are, *simples*, *duplicado* or *dobrado*, *triplicado* or *triplice* or *tresdobrado*, *quadrupli-*

cado or *quadruplo*, *centuplo*; a single, double, threefold, fourfold, a hundredfold.

The distributive nouns are, *hum a hum*, one by one; *dous a dous*, two by two.

In English all ordinal numbers may be formed into adverbs; but in Portuguese they have only *primeiramente*, and *secundariamente*, or *segundariamente*, first, secondly; and to express thirdly, fourthly, &c., they say, *em terceiro lugar*, *em quarto lugar*, in the third place, in the fourth place.

A METHOD (FOR THOSE WHO UNDERSTAND FRENCH) TO LEARN A GREAT MANY PORTUGUESE WORDS IN A SHORT TIME.

We must observe, that the French syllable *cha* is generally expressed in Portuguese by *ca*, rejecting the *h*. Ex. *Charbon*, *charité*, *chasteté*, *chapon*, *chapelle*, *chapitre*, &c., the Portuguese say, *carvão*, *caridade*, *castidade*, *capão*, *capella*, *capitulo*, &c. Observe also the following rules.

French words ending in *ance*, or *ence*, as, *constance*, *vigilance*, *clémence*, *prudence*, &c., in Portuguese end in *ancia*, or *encia*; as *constancia*, *vigilancia*, *clemencia*, *prudencia*, &c.

Agne makes *anha*; *montagne*, *montanha*; *campagne*, *campanha*.

Ie makes *ia*; *comédie*, *comedia*. Here the accent is upon the *e*, and not upon the *i*, as in French; *poésie*, *poesia*.

Oire makes *oria*; *gloire*, *gloria*; *victoire*, *victoria*.

Ure makes *ura*; *imposture*, *impostura*; *figure*, *figura*.

Ison makes *zão*; *raison*, *razão*; *prison*, *prizão*.

On makes *ão*; *charbon*, *carvão*; *baron*, *barão*.

Ulier makes *ular* ; régulier, *regular* ; particulier, *particular*.

FRENCH TERMINATIONS ENDING IN PORTUGUESE IN *E*.

Ant, *ante* ; vigilant, *vigilante* ; amant, *amante*.

Ent, adjective, *ente* ; prudent, *prudente* ; diligent, *diligente*.

Té makes *dade* ; pureté, *puridade* ; libéralité, *liberalidade*.

FRENCH TERMINATIONS ENDING IN PORTUGUESE IN *VEL*.

Able, *vel* ; louable, *louvavel* ; aimable, *amavel*.

FRENCH TERMINATIONS ENDING IN PORTUGUESE IN *EZ*.

Ois,* names of nations, *ez* ; Français, *Francez* ; Anglois, *Inglez*.

FRENCH TERMINATIONS ENDING IN PORTUGUESE IN *O*.

Ain, and *ien*, names of nations, *ano* ; Romain, *Romano* ; Italien, *Italiano* ; Napolitain, *Napolitano*.

Aire, *ario* ; salaire, *salario* ; téméraire, *temerario*.

Eau, *eo* ; chapeau, *chapeo*.

Ent, substantive, *ento* ; sacrement, *sacramento*.

Eux, *oso* ; généreux, *generoso* ; gracieux, *gracioso*.

If, *ivo* ; actif, *activo* ; passif, *passivo*.

C, *co* ; porc, *porco* ; Turc, *Turco*.

FRENCH TERMINATIONS ENDING IN PORTUGUESE IN *OR*.

Eur, *or* ; terreur, *terror* ; humeur, *humor* ; chaleur, *calor*.

* Or, according to the present French pronunciation, *ais* ; Français, *Francez* ; Anglais, *Inglez*.—S.

CHANGE OF TERMINATIONS OF THE VERBS AND
PARTICIPLES.

Er, in the infinitive mood of the first conjugation, makes *ar*; *aimer*, *amar*; *chanter*, *cantar*.

Ir makes *ir*, in the infinitive mood; as, *partir*, *partir*; *sentir*, *sentir*.

Oir makes *er*, in the infinitive mood; as *concevoir*, *conceber*.

The participles in *é* make *ado*; *aimé*, *amado*; *parlé*, *fallado*.

The participles in *i* make *ido*; *dormi*, *dormido*; *menti*, *mentido*.

The participles in *u* make *do*; as, *conçu*, *concebido*; *entendu*, *entendido*.

There are a great many Portuguese words that have no manner of analogy with the French, which prevent these rules from being general.

CHAPTER IV.

OF PRONOUNS.

THE pronouns are personal, conjunctive, mixed, positive, demonstrative, interrogative, relative, or improper.

OF PERSONAL PRONOUNS.

The personal pronouns are *eu* and *nós* for the first person; they serve for the masculine and the feminine.

Tu and *vós* for the second; these serve also for the masculine and feminine.

Elle for the third person of the masculine gender, and *elles* in the plural.

Ella for the third person of the feminine gender, makes in the plural *ellas*.

The pronouns personal are declined with the article indefinite, *de, a, a, de.*

THE DECLENSION OF PERSONAL PRONOUNS.

First Person.

SINGULAR.	PLURAL.
Nom. <i>Eu</i> , I	N. <i>nós</i> , we
Gen. <i>de mim</i> , of me	G. <i>de nós</i> , of us
Dat. <i>a mim</i> , to me	D. <i>a nós</i> , or <i>nos</i> , us
Acc. <i>a mim</i> , me	A. <i>a nós</i> , or <i>nos</i> , us
Abl. <i>de mim</i> , or <i>por mim</i> , from or by me.	A. <i>de nós</i> , or <i>por nos</i> , from or by us.

With me is rendered by *comigo*; and sometimes they add the pronoun *mesmo* to it; *me* is expressed by *me* in the Portuguese; as, speak to me, *fallai-me*; tell me, *dizei-me*; send me, *mandai-me*; write to me, *escrevei-me*; he told me, *elle disse-me*, &c.

With us is rendered in Portuguese by *com nosco*.

Us is rendered by *nos*.* Example: tell us, *dizei-nos*; give us, *dai-nos*; show us, *mostrai-nos*; he told us, *elle disse-nos*, &c. In these examples *us* is not a personal pronoun, but conjunctive, as you will see hereafter.

* The pronouns *nós* and *nos* are pronounced, the first with the open *ó*, as its accent indicates; the second with the *o* mute. The *o*, therefore, is mute in the conjunctive pronouns. The *e* is equally mute in the same conjunctive pronouns: this it is necessary to remember.—S.

Second Person.

SINGULAR.	PLURAL.
Nom. <i>tu</i> , thou	N. <i>vós</i> , ye or you
Gen. <i>de ti</i> , of thee	G. <i>de vós</i> , or <i>vos</i> , you
Dat. <i>a ti</i> , or <i>te</i> , to thee	D. <i>a vós</i> , or <i>vos</i> , you
Acc. <i>a ti</i> , or <i>te</i> , thee	A. <i>a vós</i> , or <i>vos</i> , you
Abl. <i>de ti</i> , or <i>por ti</i> , from or by thee.	A. <i>de vós</i> , or <i>por vós</i> , from or by you.

With thee is rendered by *com tigo*; and sometimes they add to it the pronoun *mesmo*. *You*, or *yourself*, after imperatives, are rendered by *vos*, and not *vós*; as, be you contented, *contentai-vos*; show yourself, *mostrai-vos*; hide yourself, *escondei-vos*.

Thee, or *thysself*, are expressed after imperatives by *te*; as, *mostra-te*, show yourself.

With you is rendered in Portuguese by *com vosco*.

Third Person. (For the Masculine.)

SINGULAR.	PLURAL.
Nom. <i>elle</i> , he or it	N. <i>elles</i> , they
Gen. <i>delle</i> , of him, or if it	G. <i>delles</i> , of them
Dat. <i>a elle</i> , to him, or to it	D. <i>a elles</i> , to them
Acc. <i>a elle</i> , him, or it	A. <i>a elles</i> , them
Abl. <i>delle</i> , or <i>por elle</i> , from or by him, or it.	A. <i>delles</i> , or <i>por elles</i> , from or by them.

The Portuguese have no particular pronoun, as the English *it*, for things that are inanimate.

The pronoun *him*, or *to him*, when joined to a verb, is always rendered in Portuguese, by *lhe*, and *them*, or *to them*, by *lhes*.

With him is rendered in Portuguese sometimes by *com*

elle, and sometimes by *com sigo*, to which they add the pronoun *mesmo*.

Third Person. (Feminine.)

SINGULAR.	PLURAL.
Nom. <i>ella</i> , she or it.	N. <i>ellas</i> , they
Gen. <i>della</i> , of her or of it	G. <i>dellas</i> , of them
Dat. <i>a ella</i> , to her or to it	D. <i>a ellas</i> , to them
Acc. <i>a ella</i> , her or it	A. <i>a ellas</i> , them
Abl. <i>della</i> , or <i>por ella</i> , from or by her or it.	A. <i>dellas</i> , or <i>por ellas</i> , from or by them.

The pronoun *her*, or *to her*, when joined to a verb, is always rendered in Portuguese by *lhe*, and *them*, or *to them*, by *lhes*; as will be seen in the conjunctive pronouns.

With her is rendered in Portuguese by *com ella* or *com sigo*.

OF THE PRONOUN *si*, *himself* or *one's self*.

There is another personal pronoun that serves indifferently for the masculine and feminine: this is *si*, one's self. It has no nominative.

Gen. <i>de si</i> , of one's self, himself, or herself.
Dat. <i>a si</i> , to one's self, &c.
Acc. <i>a si</i> , one's self, &c.
Abl. <i>de si</i> , <i>por si</i> , from or by one's self.

It is joined with the pronoun *mesmo* or *mesma*; as *de* or *por si mesmo*, by himself; *por si mesma*, or *de si mesma*, by herself; *o homem não ama senão a si mesmo*, man loves himself only; *quem não he bom senão para si, não he bem que viva*, who cares for nobody but himself, does not deserve to live; *o vicio he abominavel de si mesmo*, vice is in

itself hateful ; *a terra de si*, or *de si mesma he fertil*, the earth is fruitful in itself.

Observe that they join also the pronoun *mesmo* to personal pronouns, as the French do with their pronoun *même*, viz.,

<i>Eu mesmo</i> , myself	<i>nós mesmos</i> , ourselves
<i>Tu mesmo</i> , thyself	<i>vós mesmos</i> , yourselves
<i>Elle mesmo</i> , himself	<i>elles mesmos</i> , }
<i>Ella mesma</i> , herself	<i>ellas mesmas</i> , } themselves
<i>o homem mesmo</i> , man himself.	<i>a mesma virtude</i> , virtue itself.

1st. Observe, that *mesmo* with the article is also an adjective, signifying the same ; thus, *o mesmo*, *a mesma*, *os mesmos*, *as mesmas*, the same, relating to some nouns expressed or understood.

2dly. *Note*, also, that the adjective *outro*, other, is joined to the plural of the personal pronouns, *I* and *thou* ; thus, *nós outros*, we ; *vós outros*, you.

3dly. *Com sigo* may be rendered in English (as we have said above) by *with him* and *with her* ; and it may be rendered also by *with them* in the plural ; and sometimes by *about him*, *about her*, or *about them*. Examp. *Elle*, or *ella*, *nunca traz dinheiro com sigo*, he, or she, never has money about him, or about her.

OF CONJUNCTIVE PRONOUNS.

The pronouns conjunctive are so called, because they always come immediately before or after the verb that governs them.

The conjunctive pronouns bear a great resemblance to the personal pronouns ; the personal pronouns are :

Eu, I; *tu*, thou; *elle*, he; *nós*, we; *vós*, ye; *elles*, they.

There are seven pronouns conjunctive, viz., *me*, to me, or me; *te*, to thee, or thee; *se*, to himself, or himself, to herself, or herself; *lhe*, to him, or him, to her, or her; *nos*, to us, or us; *vos*, to you, or you; *lhes*, to them, or them.

EXAMPLE.

Isto me agrada, this pleases me; *he-me necessario*, I want.

Deos te vê, God sees thee.

Ella se louva, she praises herself.

Eu lhe direi, I will tell him, or I will tell her.

Eu lhes prometti, I promised them: as well for the masculine as the feminine.

The pronoun conjunctive, *lhe*, is always put after the verb, when it is in the imperative mood; as *dizei-lhe*, tell him; *cortai-lhe as azas*, cut his wings; but when the verb is in some other mood, it may be put either before or after it; as *elle lhe cortou*, or *elle cortou-lhe a cabeça*, he has cut off his head. The same observation applies to the other conjunctive pronouns.

The conjunctive pronoun, *se*, is sometimes followed by *me*, *lhe*, &c.; as *offerece-se-me*, it is offered to me; *representou-se-lhe*, it was represented to him, &c.

1st. *Note*, that the pronouns conjunctive are very often joined to a verb, preceded or followed by the verb *haver*. Examp. *Dar-lhe-hei tanta pancada*, or *eu lhe hei de dar tanta pancada*, que, &c., I will cudgel him so much that, &c.

2dly. *Lhe* is sometimes rendered in English by *you*. Examp. *Que lhe parece aquillo?* What do you think of

that? *Assente no que lhe digo*, be persuaded, or believe what I tell you.

OF MIXED PRONOUNS.

There are some pronouns in Portuguese which are composed of the pronouns personal and conjunctive, and which therefore are called mixed.

These pronouns are formed by changing the letter *e* of the pronoun conjunctive into *o* for the masculine, and *a* for the feminine; thus, *to me of it*, instead of *me o*, or *me a*, you must say, *mo* or *ma*. In like manner, instead of *the o*, or *the a*, you must say, *lho* or *lha*, &c., as you may observe in the following pronouns mixed, or rather contracted.

<i>mo</i> , m.	{ me of it or it or him to me	<i>to</i>	{ thee of it or it or him to thee.
<i>ma</i> , f.	{ me of it or it or her to me	<i>ta</i>	{ thee of it or it or her to thee.
<i>mos</i> , m.	{ me of them or	<i>tos</i> , m.	{ thee of them or
<i>mas</i> , f.	{ them to me	<i>tas</i> , f.	{ them to thee.
<i>selo</i> , m.	{ it to himself, to herself, or to themselves.		
<i>sela</i> , f.	{ it to herself, to himself, or to themselves.		
<i>selos</i> , m.	{ them to himself, to herself, or to themselves.		
<i>selas</i> , f.	{ them to herself, to himself, or to themselves.		
<i>lho</i> , m.	{ to him, or to her of it or it to him, or to her.		
<i>lha</i> , f.	{ to him, or to her of it or it to him, or to her.		
<i>lhos</i> , m.	{ to them of it, to him of them, or to her of them.		
<i>lhas</i> , f.	{ to them of it, to him of them, or to her of them.		

<i>nolo</i> , m.	{	us of it, <i>or</i> it to us.
<i>nolô</i> , f.	{	us of it, <i>or</i> it to us.
<i>nolos</i> , m. p.	{	them to us.
<i>nolas</i> , f. p.	{	them to us.
<i>volo</i> , m.	{	you of it, <i>or</i> it of you.
<i>vola</i> , f.	{	you of it, <i>or</i> it of you.
<i>volos</i> , m. p.	{	you of them, <i>or</i> them to you.*
<i>volas</i> , f. p.	{	you of them, <i>or</i> them to you.*

EXAMPLES.

Para dar-lho, to give it to him, *or* to her.

Dai-mo, give it to me.

Eu to darei, I will give it you.

Entrego-to, I deliver it to you.

Dize-lho, you tell it him, *or* her.

Entrega-lhos, deliver them to him, *or* to her.

Lá selo haja, leave that to himself.

Elle nolo disse, he told us of it.

Eu volos mandarei, I will send them to you.

If the verbs are in the infinitive, the pronouns mixed may be put either before or after the verbs: as, *para dizermo*, or *para mo dizer*, to tell me it; but if the verbs are in the gerund, the pronouns mixed must be transposed; as, *dizendomo*, and not *mo dizendo*, in telling me it.

You must make use of these pronouns, both masculine

* The student must be informed that the eight last forms of these contracted or mixed pronouns are now commonly written as the following table respectively shows:—

<i>nol-o—nol-a</i>	<i>vol-o—vol-a</i>
<i>nol-os—nol-as</i> .	<i>vol-os—vol-as.—S.</i>

and feminine, according to the gender of the thing named, sent or delivered, and not of the person to whom the thing is said, sent, given, &c.

OF POSSESSIVE PRONOUNS.

Pronouns possessive, so called, because they denote that the thing spoken of belongs to the person or thing they are connected with, are of two sorts, absolute and relative. See the remarks hereafter.

The English have no article in the nominative before the pronouns possessive ; but the Portuguese have, as, *my*, *o meu*, masc., *a minha*, fem. Plural, *os meus*, masc., *as minhas*, fem.

The pronouns possessive in Portuguese are the following :

Sing. <i>meu</i> , m. ; <i>minha</i> , f.	} my.
Plur. <i>meus</i> , m. ; <i>minhas</i> , f.	
Sing. <i>teu</i> , m. ; <i>tua</i> , f.	} thy.
Plur. <i>teus</i> , m. ; <i>tuas</i> , f.	
Sing. <i>seu</i> , m.	} his, her, or its.
Plur. <i>seus</i> , m.	
Sing. <i>sua</i> , f.	} his, her, or its.
Plur. <i>suas</i> , f.	
Sing. <i>nosso</i> , m. ; <i>nossa</i> , f.	} our.
Plur. <i>nossos</i> , m. ; <i>nossas</i> , f.	
Sing. <i>vosso</i> , m. ; <i>vossa</i> , f.	} your.
Plur. <i>vossos</i> , m. ; <i>vossas</i> , f.	

The pronouns possessive are declined with the definite article *o* for the masculine, and *a* for the feminine.

EXAMPLE.

SINGULAR.

Nom. *meu livro*, my book.

Gen. *do meu livro*, of my book.

Dat. *ao meu livro*, to my book.

Acc. *o meu livro*, my book.

Abl. *do* or *pello meu livro*, from or by my book.

PLURAL.

Nom. *os meus livros*, my books.

Gen. *dos meus livros*, of my books.

Dat. *aos meus livros*, to my books.

Abl. *dos* or *pellos meus livros*, from or by my books.

Decline all the other masculines after the same manner, and their feminines by the article *a* ; as my house, *a minha casa* ; of my house, *da minha casa*, &c.

Note, you must not use the definite article when the pronouns possessive precede nouns of quality, as well as those of kindred, but the indefinite article, *de*, *a*, &c.

EXAMPLE.

Vossa magestade, your majesty.

De vossa magestade, of your majesty, &c.

Meu pay, my father.

De meu pay, of my father, &c.

From the above examples it appears that nouns declined by the definite article have no article in the nominative.

Though the definite article is sometimes used before nouns of kindred, yet we ought not to use it, according to the old proverb: *Tu vivendo bonos, scribendo sequare peritos.* *See the note on page 100, in writing, &c.*

Seu is sometimes used instead of *vosso* and *vossa*, in the polite way of speaking: thus, *tenho o seu livro*, I have your book ; *fallei ao seu criado*, I spoke to your servant ; *os seus olhos são formosos*, your eyes are handsome.

REMARKS UPON THE POSSESSIVES.

The pronouns possessive absolute always come before the noun they belong to. We have expressed them above.

Pronouns possessive relative are so called because they, not being joined to their substantive, suppose it either expressed before, or understood, and are related to it. They are the following :

MASCULINE.	FEMININE.	
Sing. <i>Meu</i>	<i>minha</i>	} mine
Plur. <i>Meus</i>	<i>minhas</i>	
Sing. <i>Teu</i>	<i>tua</i>	} thine
Plur. <i>Teus</i>	<i>tuas</i>	
Sing. <i>Seu</i>	<i>sua</i> , his, hers, or its	
Plur. <i>Seus</i>	<i>suas</i> , theirs	
Sing. <i>Nosso</i>	<i>nossa</i>	} ours
Plur. <i>Nossos</i>	<i>nossas</i>	
Sing. <i>Vosso</i>	<i>vossa</i>	} yours
Plur. <i>Vossos</i>	<i>vossas</i>	

To express in Portuguese *it is mine, it is thine, &c.*, we must say *he meu, he teu, &c.*

The pronouns possessive absolute do not agree in gender with the noun of the possessor, as in English, but with that of the thing possessed ; as, *a mãe ama a seu filho*, the mother loves her son ; *o pai ama a sua filha*, the father loves his daughter. Thus the pronoun masculine *seu*, in Portuguese, is sometimes rendered by *her* in English, and the feminine *sua* by *his*.

The same observation is to be made upon the possessives relative, according to the gender of the noun that is understood ; we say of a hat (for instance) belonging to a lady, *he o seu*, it is hers ; because the noun understood, viz. *chapéo*, hat, is of the masculine gender.

We have already said, that *seu* and *sua* are sometimes

rendered into English by *your* when they are absolute; they are also sometimes rendered into English by *yours*, when they are pronouns relative, speaking politely of anything belonging to a gentleman or lady, *he o seu*, or *he a sua*, it is yours; but if the gentleman or lady is not present, or if they are not directly spoken to, though present, then the pronouns *seu* and *sua* must be rendered into English by *his* or *hers*.

Note, that the pronouns possessive absolute, in Portuguese, agree also in number with the noun of the thing possessed; hence we say *a sua historia*, its history, speaking of a kingdom, province, &c.; or, *his history*, speaking of any history composed by a man; or *her history*, speaking of that written by a woman; or, *their history*, speaking of that written by several hands, or by several people. From this example it will be seen that the Portuguese have no particular pronoun possessive for things that are inanimate, corresponding with the English pronoun *its*. Hence, finally, it follows, that when the Portuguese possessives *seu* and *sua* are relative, they are rendered into English by *his*, or *hers*, or *theirs*, according to the gender and number of the noun of the possessor that is understood.

The third pronoun personal, *delle*, of him, *delles*, of them, *della*, of her, *dellas*, of them, are sometimes added, to denote more plainly whose thing it is they speak of; as, *o seu livro delles*, their book; *as suas palavras della*, her words, &c.

The possessives absolute are left out when they are preceded by a verb, or by a pronoun conjunctive, which sufficiently denote whose thing it is they speak of; the article alone being sufficient; as, *devo-lhe a vida*, I owe my life to him, *or* to her, *or* to it.

When the pronouns possessive absolute are before nouns

of different genders in the same sentence, and with which they are grammatically construed, they ought to be repeated, as *seu pai e sua mãy*, his father and mother; not *seu pai e mãy*.

The pronoun possessive absolute is also used as in the following case, when we use the possessive relative; a friend of mine, *hum dos meus amigos*.

The possessives *minha, tua, sua, nossa, vossa*, may be also relative, but with a different meaning. Examples: *Levarei a minha avante*, I will insist upon it, I will obtain it; *elle levará a sua avante*, he will insist upon it, he will do it; *levai a vossa avante*, go on with your resolution; *fazer das suas*, to play tricks, to dodge.

Os meus, os seus, &c., signify my relations, or my friends, thy relations, or thy friends; as, *os seus não o querem*, his parents or relations do not like him; *dexa-o hir com os seus*, let him go with his people, his countrymen, &c.

When the pronoun possessive is accompanied by a pronoun demonstrative, we do not put the article in the nominative; we do not say, *o este meu livro*, but *este meu livro*, this book of mine. But in all other cases the indefinite article is used; as, *d'este*, or *deste vosso livro*, &c.

OF THE PRONOUNS DEMONSTRATIVE.

They are called pronouns demonstrative, because they serve to point out or demonstrate any thing or person; as, this book, *este livro*; that man, *aquelle homem*.

There are three principal demonstratives, viz. *este*, this; *esse*, that; *aquelle*, that; *este* shows the thing or person that is just near or by us; *esse* shows the thing that is a little farther, or near the person; and *aquelle* shows what is very distant from the person who speaks, or is spoken of, and is expressed in English by *that there*, or *yonder*.

Esse, essa, are used in writing to any person to express the place or town wherein he dwells; as, *tenho fallado nessa cidade com muitos amigos*, I have spoken in your city with many friends.

These pronouns are declined thus :

		MASC.	FEM.	NEUT.	
Sing.	{	Nom. <i>este</i>	<i>esta</i>	<i>isto</i>	this
	{	Gen. <i>deste</i>	<i>desta</i>	<i>disto</i>	of this
	{	Dat. <i>a este</i>	<i>a esta</i>	<i>a isto</i>	to this
	{	Acc. <i>este</i>	<i>esta</i>	<i>isto</i>	this
	{	Abl. <i>deste</i>	<i>desta</i>	<i>disto</i>	from this
Plur.	{	Nom. <i>estes</i>	<i>estas</i>	No Neuter	these
	{	Gen. <i>destes</i>	<i>destas</i>		of these
	{	Dat. <i>a estes</i>	<i>a estas</i>		to these
	{	Acc. <i>estes</i>	<i>estas</i>		these
	{	Abl. <i>destes</i>	<i>destas</i>		from these
		MASC.	FEM.	NEUT.	
Sing.	{	Nom. <i>esse</i>	<i>essa</i>	<i>isso</i>	that or it
	{	Gen. <i>desse</i>	<i>dessa</i>	<i>disso</i>	of that &c.
	{	Dat. <i>a esse</i>	<i>a essa</i>	<i>a isso</i>	to that
	{	Acc. <i>esse</i>	<i>essa</i>	<i>isso</i>	that
	{	Abl. <i>desse</i>	<i>dessa</i>	<i>disso</i>	from that
Plur.	{	Nom. <i>esses</i>	<i>essas</i>	No Neuter	those
	{	Gen. <i>desses</i>	<i>dessas</i>		of those
	{	Dat. <i>a esses</i>	<i>a essas</i>		to those
	{	Acc. <i>esses</i>	<i>essas</i>		those
	{	Abl. <i>desses</i>	<i>dessas</i>		from those
		MASC.	FEM.	NEUT.	
Sing.	{	Nom. <i>aquelle</i>	<i>aquella</i>	<i>aquillo</i>	that
	{	Gen. <i>daquelle</i>	<i>daquella</i>	<i>daquillo</i>	of that
	{	Dat. <i>á quelle</i>	<i>á quella</i>	<i>á quillo</i>	to that
	{	Acc. <i>aquelle</i>	<i>aquella</i>	<i>aquillo</i>	that
	{	Abl. <i>daquelle</i>	<i>daquella</i>	<i>daquillo</i>	from that

Plur.	{	Nom.	<i>aquelles</i>	<i>aquellas</i>	No Neuter	those
		Gen.	<i>daquelles</i>	<i>daquellas</i>		of those
		Dat.	<i>á quellas</i>	<i>á quellas</i>		to those
		Acc.	<i>aquelles</i>	<i>aquellas</i>		those
		Abl.	<i>daquelles</i>	<i>daquellas</i>		from those

There is an elision of the vowel of the indefinite article in the genitive and ablative of the pronouns *este* and *esse*, both in the singular and plural; as, *deste*, *destas*, &c., instead of *de este*, *de esta*; so also in the neuter, as, *disso*, *disto*, instead of *de isso*, *de isto*. The same observation applies to the pronoun *aquelle*, wherein you will see another elision besides in the dative case.

Both Portuguese and Spaniards have demonstratives of the neuter gender, though they do not agree with the substances, as in Latin; they do not say *isto homem*, but *este homem*, this man. But the word *cousa*, thing, is always understood, though the neuter demonstrative does not agree with it; so that it is indifferently said, *isto*, or *esta cousa*, this thing; *isso*, or *essa cousa*, that thing, &c. Example: *isso he*, or *essa he a cousa de que nós estamos fallando*, that is the thing we are speaking of; *aquillo he*, or *aquella he a cousa que vós deveis fazer*, that is the thing you must do, &c.

When the preposition *em*, in, comes before the pronouns demonstrative, the vowel is cut off, and the consonant *m* is changed into *n*; thus, instead of *em este*, *em esta*, *em isto*, *em isso*, *em a quillo*, they write and pronounce, *neste*, *nesta*, *nisto*, *nisso*, &c., in this, in that, &c.

The words *outro*, *outra*, are often joined to the pronouns demonstrative, cutting off the final *e*; as *estoutro*, *essoutro*, *aquelloutro*. Example: *estoutro homem*, this other man; *estoutra molher*, this other woman; *essoutro homem*, that other man.

The pronoun *mesmo*, the same, is also frequently joined to the demonstrative; as, *este mesmo homem*, this very

same man; *aquillo mesmo*, that very same thing. *Aqui*, *ali*, and *lá* are sometimes added to the demonstrative, or to the noun that comes after it, in order to specify and particularize it still more; as, *este homem aqui*, this man; *aquella molher lá*, that woman; *aqui*, denoting a near, or present object; and *lá*, a distant and absent one.

The pronouns *aquelle*, *aquella*, *aquelles*, *aquellas*, when they relate to persons, and are followed by the relative *que*, are rendered into English by *he who*, or *he that*, *she who*, or *that*, *they who*, or *that*; as, *aquelle que ama a virtude he feliz*, he who loves virtue is happy; *aquelles que desprezão a sciencia não conhecem o valor della*, they who despise learning know not the value of it. Observe, that when *aquelle*, *aquella*, &c., are preceded by *este*, *esta*, &c., then *este* signifies the last thing or person spoken of, and *aquelle*, &c., the first; as, *Carlos foi grande, Frederico ambicioso, este valente, aquelle poderoso*, Charles was great, Frederic ambitious, the first powerful, the last courageous.

The pronoun possessive absolute *his*, *her*, *their*, construed in English with a noun followed by the pronoun relative *who* or *that* before a verb, is rendered in Portuguese by the genitive of the pronouns *aquelle*, *aquella*, *aquelles*, followed by *que*, and the possessive is left out; as, all men blame his manners who often says that which himself does not think, *todo o mundo censura o procedimento daquelle que tem por costume dizer o que não tem no pensamento*; Providence does not prosper their labours that slight their best friends, *a Providencia não abençôa o trabalho daquelles que desprezão os seus melhores amigos*.

The English pronoun *such*, followed by *as* or *that* (but not governed of the verb substantive *to be*), is also rendered into Portuguese by *aquelles que*, or *aquelles taes que*, or *aquelle que*; as, such as do not love virtue

do not know it, *aquelles* or *aquelles taes que não amão a virtude não a conhecem*.

The pronouns *isso*, *isto*, *aquillo*, before *que*, are rendered into English by *what*; as, *elle diz aquillo que sabe*, he says what he knows.

Aquelle is also used to show contempt; as, *que quer aquella homem?* What does that man desire?

OF THE PRONOUNS INTERROGATIVE.

The pronouns interrogative serve to ask questions, and are as follows: who, what, which, *quem*, *que*, *qual*.

EXAMPLE.

<i>Quem he?</i>	Who is it?
<i>Quem vos disse isso?</i>	Who told you so?
<i>Que quereis?</i>	What will you have?
<i>Com que se sustenta?</i>	What does he maintain himself with?
<i>Que estais fazendo?</i>	What are you doing?
<i>De que se faz isto?</i>	From what is this done?
<i>Que livro he este?</i>	What book is this?
<i>Que negocios tendes?</i>	What affairs have you?
<i>Que casa he?</i>	What house is it?
<i>De qual fallais vós?</i>	Which do you speak of?
<i>Qual delles?</i>	Which of them?
<i>Quem or qual dos dous?</i>	Which or whether of the two?

These pronouns are thus declined:

Masculine and Feminine.

SINGULAR AND PLURAL.

Nom.	<i>quem</i>	who	N.	<i>que</i>	what
Gen.	<i>de quem</i>	of whom	G.	<i>de que</i>	of what
Dat.	<i>a quem</i>	to whom	D.	<i>a que</i>	to what
Acc.	<i>quem</i>	whom	A.	<i>que</i>	what
Abl.	<i>de quem</i>	from whom	A.	<i>de que</i>	from what

Qual is used in speaking both 'of persons and things, and is declined thus :

Masculine and Feminine.

SINGULAR.

Nom.	<i>qual</i>	which or what
Gen.	<i>de qual</i>	of which or what
Dat.	<i>a qual</i>	to which or what
Acc.	<i>qual</i>	which or what
Abl.	<i>da qual</i>	from which or what

Masculine and Feminine.

PLURAL.

Nom.	<i>quas</i>	which or what
Gen.	<i>de quas</i>	of which or what
Dat.	<i>a quas</i>	to which or what
Acc.	<i>quas</i>	which or what
Abl.	<i>de quas</i>	from which or what

Observe, that when the word *quér* is added to *quem*, or *qual*, it quite alters the meaning; *quemquér* signifying whoever, or any person, and *qualquér*, any one, whether man, woman, or thing; and sometimes they add the particle *que* to them, as *quemquér que*, &c.

OF THE PRONOUNS RELATIVE.

Pronouns relative are those which show the relation or reference which a noun has to what follows it. They are the following: *qual*, which; *que*, that or which; *cujo*, whose; *quem*, who.

Qual, in a sense of comparison, is followed by *tal*, and then *qual* is rendered in English by *as*, and *tal* by *of*.

N.B. When *qual* is only a relative, it is declined with the definite articles *o* or *a*.

The pronoun *que* may be relative both to persons and things, and is common to all numbers, genders, and cases; as, *o livro que*, the book which; *os livros que*, the books which; *a carta que*, the letter which; *as cartas que*, the letters which; *o mestre que ensina*, the master who teacheth; *a mulher que tenho*, the wife that I have; *o homem que eu amo*, the man whom I love; it is thus declined.

SINGULAR AND PLURAL.

Nom. <i>que</i>	which <i>or</i> who
Gen. <i>de que</i>	of which <i>or</i> of whom
Dat. <i>a que</i>	to which <i>or</i> to whom
Acc. <i>que</i>	which <i>or</i> whom
Abl. <i>de que</i>	from which <i>or</i> from whom

Que is sometimes a conjunction; as *creyo que hirei*, I believe that I shall go. See the *Syntax*.

The relative *quem*, who, is only relative to persons; but in the nominative case of the singular is rendered into English by *he who*, or *who*; as, *quem falla deve considerar*, &c., he who speaks ought to consider, &c.; *eu não sei quem*, I know not who.

Observe, that *quem* is common to all numbers, genders, and cases; but it has no nominative in the plural.

Quem is declined thus:

SINGULAR AND PLURAL.

Nom. <i>quem</i>	he who, <i>or</i> she who, <i>or</i> whoever
Gen. <i>de quem</i>	of whom
Dat. <i>a quem</i>	to whom
Acc. <i>quem</i>	whom
Abl. <i>de quem</i>	from whom

Quem is sometimes a particle disjunctive, and then it signifies *some*; as, *quem canta, e quem ri*, some sing, and some laugh; and sometimes it serves for exclamation; as, *quem me déra estar em casa!* how fain would I be at home.

Cujo, *Cuja*, are declined thus:

	MASCULINE.	FEMININE.	
Sing.	Nom. <i>cujo</i>	<i>cuja</i>	whose
	Gen. <i>de cujo</i>	<i>de cuja</i>	of whose
	Dat. <i>a cujo</i>	<i>a cuja</i>	to whose
	Acc. <i>cujo</i>	<i>cuja</i>	whose
	Abl. <i>de cujo</i>	<i>de cuja</i>	from whose

The plural is formed by adding *s* to the singular; as, *cujos*, *cujas*, whose, &c.

Observe, that *cujo* must be followed by the noun or term which it refers to, and with which it agrees in gender, number, and case; as, *a pessoa cuja reputação vós admirais*, the person whose reputation you wonder at; *o céu cujo soccorro nunca falta*, heaven, whose assistance never fails; *cuja bella cara*, whose fair visage; *cujas bellezas*, whose beauties; *a cujo pai*, to whose father; *de cujos irmãos tenho recebido*, from whose brothers I have received. Observe also that *cujo* is not to be repeated, though the terms which it refers to be of different number; as, *cuja valia e obras*, whose value and deeds.

Observe, that *o*, *a*, *os*, *as*, *lo*, *la*, &c., are also relative pronouns, when joined to verbs. See the *Syntax*, Chap. iv.

OF THE IMPROPER PRONOUNS.

These pronouns are called *improper*, because indeed they are not properly pronouns, although they bear a

great resemblance to pronouns, as well as to adjectives. They are the following :

<i>Hum</i>	one
<i>Alguem</i>	somebody
<i>Algum</i>	some
<i>Ninguem</i>	nobody
<i>Nenhum</i>	none
<i>Cadahum</i>	every one, each
<i>Cada</i>	every
<i>Outro, outra</i>	other
<i>Outrem</i>	another

Qualquer, any one; whether man, or woman, or thing.

Qualquer dos dous, either of the two, or whethersoever of the two.

Quemquer, whoever, or any person.

Todo, all, or every. *Tal*, such, &c.

Hum has two terminations for the two genders, viz. *hum*, *huma* ; and in the plural it makes *huns*, *humas*. It is declinable with the indefinite article.

Alguem has only one termination, and is only declinable in the singular with the indefinite article.

Algum has two terminations, viz. *algum*, *alguma* ; and in the plural, *alguns*, *algumas*. It is declinable with the indefinite article.

Ninguem has only one termination, and is only declinable in the singular with the indefinite article ; *ninguem o cré*, nobody believes it.

Nenhum has two terminations, viz. *nenhumas*, *nenhuma*, and in the plural *nenhuns*, *nenhumas* ; and is only declinable with the indefinite article ; *nenhum homem*, no man ; *de nenhum effeito*, of no effect.

Cadahum has two terminations, viz. *cadahum*, *cadahuma*; but it has no plural,* and is only declinable with the indefinite article.

Cada has but one termination. It has no plural, and is only declinable with the indefinite article: *cada dia*, every day; *cada mez*, every month.

Outro has two terminations, viz. *outro*, *outra*, and in the plural, *outros*, *outras*. It is declinable both with the definite and indefinite articles.

Outrem has only one termination. It has no plural, and takes the indefinite article.

Qualquer has but one termination. It makes *quaesquer* in the plural, and is declined with the indefinite article. *Qualquer* is said both of persons and things.

Quemquer has but one termination. It has no plural, and is declined with the indefinite article. It is rendered in English by *any body*: *quemquer vos dirá*, any body will tell you. *Quemquer* is used in speaking of a person.

Todo has two terminations, viz. *todo*, *toda*; and in the plural, *todos*, *todas*. It is declinable with the indefinite article. It is sometimes taken substantively, and then it signifies *the whole*; as, *o todo he mayor que a sua parte*, the whole is bigger than its part.

Tal has only one termination. It makes *taes* in the plural, and it is declined with the indefinite article. It is common to the masculine and to the feminine genders; and sometimes it is joined to *qual*; as, *tal qual elle he*, such as it is.

Tal supplies sometimes the place of the person whose name is not specified; as, *hum tal velhaco deve ser castigado*, such a rogue ought to be punished.

* In the plural, *cadahuns*, *cadahumas*.—S.

CHAPTER V.

OF VERBS.

THE verb is a part of speech which serves to express that which is attributed to the subject in denoting the *being* or *condition* of the things and persons spoken of, the *actions* which they do, or the *impressions* they receive.

The first and the most general division of Verbs is into personal and impersonal.

A verb personal is conjugated by three persons.

EXAMPLE.

Sing.	{	<i>eu amo</i>	I love
		<i>tu amas</i>	thou lovest
		<i>elle ama</i>	he loves
Plur.	{	<i>nós amamos</i>	we love
		<i>vós amais</i>	ye love
		<i>elles amão*</i>	they love

A verb impersonal is conjugated by the third person of the singular number only; as *chove*, it rains; *convem*, it behoves.

* The termination in *ão* (often found written *aõ*), in the third person plural in Portuguese verbs, is at present most generally printed *am*; whilst the form *ão* is kept for words that are not verbs, the three modes of writing this termination having the same value.—S.

A verb, considered in regard to syntax, is of four sorts, viz. active, passive, neuter, and reciprocal.

Some of the verbs are regular, and others irregular.

Some are also called auxiliary verbs. We shall give their definitions in their proper places.

Before you begin to learn the conjugations, it will be proper to observe, that all the verbs may be conjugated with the personal pronouns, *eu, tu, elle, &c.*, or without them.

OF THE AUXILIARY VERBS.

The auxiliary verbs are so called, because they aid the conjugation of other verbs. They are four in Portuguese, viz. *haver, ter*, to have; *ser, estar*, to be. The auxiliary verb *ser*, to be, is also called the verb substantive, because it affirms what the subject is, and is always followed by a noun that particularizes what that subject is; as *ser rico, prudente, douto*, to be rich, wise, learned, &c.

CONJUGATION OF THE AUXILIARY VERB,

ter, or haver, to have.

The Indicative Mood.

PRESENT.

Sing.	{	<i>eu tenho</i> , or <i>hey</i>	I have
		<i>tu tens</i> , or <i>has</i>	thou hast
		<i>elle tem</i> , or <i>ha</i>	he has or hath
Plur.	{	<i>nós temos</i> , or <i>havemos</i> , or <i>hemos</i>	we have
		<i>vós tendes</i> , or <i>haveis</i> , or <i>heis</i>	you have
		<i>elles têm</i> , or <i>hãõ</i>	they have

PRETERIMPERFECT.

Sing.	{	<i>eu tinha, or havia</i>	I had
		<i>tu tinhas, or havias</i>	thou hadst
		<i>elle tinha, or havias</i>	he had
Plur.	{	<i>nós tínhamos, or havíamos</i>	we had
		<i>vós tínheis, or havíeis</i>	you had
		<i>elles tínhão, or havão</i>	they had

PRETERPERFECT DEFINITE.

Sing.	{	<i>eu tive, or houve</i>	I had
		<i>tu tiveste, or houveste</i>	thou hadst
		<i>elle teve, or houve</i>	he had
Plur.	{	<i>nós tivémos, or houvémos</i>	we had
		<i>vós tivestes, or houvestes</i>	you had
		<i>elles tiverão, or houverão</i>	they had

PRETERPERFECT.

Sing.	{	<i>eu tenho tido</i>	I have had
		<i>tu tens tido</i>	thou hast had
		<i>elle tem tido</i>	he has had
Plur.	{	<i>nós temos tido</i>	we have had
		<i>vós tendes tido</i>	you have had
		<i>elles têm tido</i>	they have had

PRETERPLUPERFECT.

Sing.	{	<i>eu tinha tido</i>	I had had
		<i>tu tinhas tido</i>	thou hadst had
		<i>elle tinha tido</i>	he had had
Plur.	{	<i>nós tínhamos tido</i>	we had had
		<i>vós tínheis tido</i>	you had had
		<i>elles tínhão tido</i>	they had had

This tense may also be conjugated thus : *tivéra, tivéras, tivéra, tivéramos, tivéreis, tiverão.*

FIRST FUTURE.

Sing.	{	<i>eu terei, or haverei</i>	I shall, or will have
		<i>tu terás, or haverás</i>	thou shalt, or wilt have
		<i>elle terá, or haverá</i>	he shall, or will have
Plur.	{	<i>nós teremos, or haveremos</i>	we shall, or will have
		<i>vós tereis, or haveis</i>	ye shall, or will have
		<i>elles terão, or haverão</i>	they shall, or will have

SECOND FUTURE.

Sing. *eu hei de ter, or haver, &c.* I must have, &c.

THIRD FUTURE.

Sing. *eu haverei de ter, or haver, &c.* I shall be obliged to have, &c.

FOURTH FUTURE.

Sing. *eu havia de ter, or haver, &c.* I was to have, &c.

Imperative Mood.

Sing.	{	<i>tem tu, or haja tu</i>	have thou
		<i>tenha elle, or haja elle</i>	let him have
Plur.	{	<i>tenhammos, or hajâmos nós</i>	let us have
		<i>tende, or havei, vós]</i>	have ye
		<i>tenham, or hajão elles</i>	let them have

The imperative has no first person, because it is impossible to command one's self.

Optative and Subjunctive Moods.

I join them together because their tenses are similar.

PRESENT.

Sing.	{	<i>que eu tenha, or haja</i>	that I have, or that I may have
		<i>que tu tenhas, or hajas</i>	that thou hast, or mayest have
		<i>que elle tenha, or haja</i>	that he has, or may have

Plur.	{	<i>que nós tenhamos, or hajamos</i>	that we have, or may have
		<i>que vós tenhais, or hajais</i>	that ye have, or may have
		<i>que elles tenham, or hajão</i>	that they have, or may have

FIRST PRETERIMPERFECT.

Sing.	{	<i>que eu tivéra, or tivésse,</i> <i>houvéra, or houvésse</i>	that I had, or should, would, &c., have, &c.
		<i>que tu tivéras, or tivesses,</i> <i>houvéras, or houvesses</i>	
		<i>que elle tivéra, or tivésse,</i> <i>houvéra, or houvésse</i>	
Plur.	{	<i>que nós tivéramos, or tivéssemos,</i> <i>houvéramos, or houvéssemos</i>	that we had, or we should, would, &c., have &c.
		<i>que vós tivéreis, or tivésseis,</i> <i>houvéreis, or houvésseis</i>	
		<i>que elles tivérão, or tivéssem,</i> <i>houvérão, or houvéssem</i>	

SECOND PRETERIMPERFECT.

Sing.	{	<i>eu teria, or haveria</i> <i>tu terias, or haverias</i> <i>elle teria, or haveria</i>	I should, would, or could have, &c.
Plur.	{	<i>nós teríamos, or haveríamos</i> <i>vós teríeis, or haveríeis</i> <i>elles terião, or haverião</i>	we should, would, or could have, &c.

PRETERPERFECT.

Sing.	{	<i>que eu tenha tido, or havido</i>	that I have had
		<i>que tu tenhas tido, or havido</i>	that thou hast had
		<i>que elle tenha tido, or havido</i>	that he has had
Plur.	{	<i>que nós tenhamos tido, or havido</i>	that we have had
		<i>que vós tenhais tido, or havido</i>	that you have had
		<i>que elles tenham tida, or havido</i>	that they have had

PRETERPLUPERFECT.

It is compounded of the first preterimperfect subjunctive and the participle.

Sing.	$\left\{ \begin{array}{l} \text{se eu tivéra, or tivésse} \\ \text{se tu tivéras, or tivésses} \\ \text{se elle tivéra, or tivésse} \end{array} \right.$	} <i>tido</i> { if I had had, &c.
Plur.	$\left\{ \begin{array}{l} \text{se nós tivéramos, or tivéssemos} \\ \text{se vós tivéreis, or tivésseis} \\ \text{se elles tivérão, or tivéssem} \end{array} \right.$	

SECOND PRETERPLUPERFECT.

It is compounded of the second preterimperfect subjunctive and the participle.

Sing.	$\left\{ \begin{array}{l} \text{eu teria} \\ \text{tu terias} \\ \text{elle teria} \end{array} \right.$	} <i>tido</i> , I should have had, &c.
Plur.	$\left\{ \begin{array}{l} \text{nós teríamos} \\ \text{vós terieis} \\ \text{elles teriãs} \end{array} \right.$	

FIRST FUTURE.

Sing.	$\left\{ \begin{array}{l} \text{se eu tivér} \\ \text{tu tivéres} \\ \text{elle tivér} \end{array} \right.$	if I shall have thou shalt have he shall have
Plur.	$\left\{ \begin{array}{l} \text{se nós tivérmos} \\ \text{vós tivérdes} \\ \text{elles tivérem} \end{array} \right.$	if we shall have you shall have they shall have

This tense may be conjugated also thus : *houvér, houvéres, houvér ; houvérmos, houvérdes, houvérem*. See Syntax of the Auxiliary Verbs.

SECOND FUTURE.

It is composed of the first future and the participle.

Sing.	{	<i>se eu tiver</i> <i>tu tivéres</i> <i>elle tivér</i>	} <i>tido</i> , if I shall have had, &c.
Plur.	{	<i>se nós tivérmós</i> <i>vós tivérdes</i> <i>elles tivérem</i>	

Infinitive Mood.

PRESENT.

ter, to have.

PRETERPERFECT.

ter tido, to have had.

PARTICIPLES.

Preterit. Sing. *tido*, *tida* Plur. *tidos*, *tidas*, had.

FUTURE.

que ha de ter that is to have.

GERUNDS.

tendo, having, or in having *tendo tido*, having had.

SUPINE.

The supine is supplied by the prepositions *a* or *para*, and the verb in the infinitive ; as,

para ter, to have.

In like manner are conjugated its compounds *contenho*, *detenho*, *mantenho*, &c.

REMARKS UPON THE AUXILIARY VERB, *ter*, TO HAVE.

The verb *ter*, to have, is an auxiliary or helping verb, which serves to conjugate other verbs: example, *ter lido*, to have read; *nós temos feito*, we have done; *elles têm visto*, they have seen, &c.

When the verb *ter* is followed by the participle *que*, before an infinitive mood, it denotes the duty, inclination, &c.; of doing any thing, as, *que tendes que fazer?* what have you to do? *tenho que fazer huma visita*, I must pay a visit, *elle tem muito que dizer-vos*, he has a great many things to tell you.

OF THE AUXILIARY VERB *haver*.

This is one of the most useful verbs in Portuguese, since it is not only auxiliary to itself, as, *eu hei de haver*, I must have; *eu havia de haver*, I was to have, &c., but also to all sorts of verbs; as, *eu hei de cantar*, I will sing, or I must sing, or I am to sing; *eu hei de hir*, I must go; *eu havia de fallar*, I was to speak; *eu hei de escrever*, I must write, &c. In which examples you may see that the verb *haver*, when auxiliary, has generally the particle *de* and the verb of the infinitive mood after it; and that then it denotes a firm resolution, possibility, or necessity of doing anything, therefore it is not to be rendered into English by the verb *to have*; as you may see by the second, third, and fourth future of the indicative mood.

The verb *haver*, with the particle *de*, and the verb *ser*, to be, after it, is an auxiliary both to the passive verbs, and sometimes to the verb *ser* itself; as, *hei de ser feliz*, I shall be happy; *O principe ha de ser respeitado*, the prince ought to be, or must be respected.

The same verb *haver* is also auxiliary without the particle *de*; but then it is put after the verb to which it is

auxiliary ; thus, *dar-vos-hei*, I will give you ; *dar-lhe-hei*, I will give to him, &c. In which examples you may observe, that the auxiliary verb *haver* is put after the verb and the pronouns conjunctive, *te*, *lhe*, &c., and sometimes it is put after the verbs and the pronoun mixed ; as, *mandar-vol-o-hei*, I will send it to you. In the foregoing examples the verb *haver* may be put before the other verb ; but then it requires the particle *de*, and has a different meaning ; as, in the first example, you may say, *hei de dar-vos*, I must give to you. Observe, also, that when the indicative present of the auxiliary verb *haver* is auxiliary to other verbs, as in the foregoing examples, you must cut off the last letters *ei* from the future of the verbs, and say *dar-lhe-hei*, or *hei de dar-lhe* ; but not *darei-lhe-hei*, nor *hei de darei-lhe*. When the preterimperfect *havia* is to be auxiliary to any verb, and it is to be placed after it, you must make use of *hia*, *hias*, *hia*, *híamos*, *hieis*, *hião* ; and say, *dar-lhe-hia*, *hias*, &c., but not *dar-lhe-havia*, *havia*s, &c., I should give to him, thou shouldst, &c.

To express interrogation, put the personal pronoun after the verb, as in English thus, *terei eu* ? shall I have ? *temos nós* ? have we ? *tens tu* ? hast thou ? *tem elle* ? has he ? sometimes the pronouns are omitted ; as, *que faremos* ? what shall we do ? *cantaremos* ? shall we sing ?

Haver is sometimes rendered in English by *to be* ; as, *que ha de ser de mim* ? what is to become of me ?

When we speak by negation, we must use the word *não* before the verb ; as, *não tenho*, I have not ; *vós não conheceis*, you do not know, &c.

CONJUGATION OF THE AUXILIARY VERB, *SER*, or
ESTAR, TO BE.

Indicative Mood.

PRESENT.

Sing.	{	<i>eu sou, or estou</i>	I am.
		<i>tu es, or estás</i>	thou art
		<i>elle he, or está</i>	he is
Plur.	{	<i>nós somos, or estamos</i>	we are
		<i>vós sois, or estais</i>	you are
		<i>elles são, or estão</i>	they are

PRETERPLUPERFECT.

Sing.	{	<i>eu era, or estava</i>	I was
		<i>eras, or estavas</i>	thou wast
		<i>era, or estava</i>	he was
Plur.	{	<i>nós eramos, or estavamos</i>	we were
		<i>ereis, or estaveis</i>	you were
		<i>erão, or estavam</i>	they were

PRETERPERFECT DEFINITE.

Sing.	{	<i>eu fui, or estive</i>	I was
		<i>foste, or estiveste</i>	thou wast
		<i>foi, or esteve</i>	he was
Plur.	{	<i>nós fomos, or estivemos</i>	we were
		<i>fostes, or estivéstes</i>	you were
		<i>forão, or estiverão</i>	they were

PRETERPERFECT.

The preterperfect is composed of the present indicative of the auxiliary verb *ter*, to have, and its own participle, *sido*, or *estado*.

PRETERPLUPERFECT.

The tense is compounded of the preterimperfect indicative, and the participle *sido*, or *estado*.

Sing.	{	<i>eu tinha sido, or estado</i>	I had been
		<i>tinhas sido, or estado</i>	thou hadst been
		<i>tinha sido, or estado</i>	he had been
Plur.	{	<i>nós tínhamos sido, or estado</i>	we had been
		<i>tinheis sido, or estado</i>	you had been
		<i>tinhão sido, or estado</i>	they had been

It may also be conjugated thus ; *fora*, or *estivera* ; *foras*, or *estiveras* ; *fora*, or *estivera* ; *foramos*, or *estiveramos*, *foreis*, or *estivereis* ; *forão*, or *estiverão*.

FUTURE.

Sing.	{	<i>eu serei, or estarei</i>	I shall, or will be
		<i>serás, or estarás</i>	thou shalt be
		<i>será, or estará</i>	he shall be
Plur.	{	<i>nós seremos, or estaremos</i>	we shall be
		<i>sereis, or estareis</i>	you shall be
		<i>serão, or estarão</i>	they shall be

Imperative Mood.

Sing.	{	<i>sê tu, or está</i>	be thou
		<i>seja, or esteja elle</i>	let him be
Plur.	{	<i>sejamos, or estejamos nós</i>	let us be
		<i>sede, or estai vós</i>	be you
		<i>sejão, or estejam elles</i>	let them be

Optative and Subjunctive Moods.

PRESENT.

Sing.	{	<i>que eu seja, or esteja</i>	that I may be, or that I be
		<i>sejas, or estejas</i>	thou mayest be, or be
		<i>seja, or esteja</i>	he may be, &c.

Plur.	{	<i>que nós sejâmos, or estejâmos</i>	that we may be
		<i>sejais, or estejais</i>	you may be
		<i>sejão, or estejam</i>	they may be

FIRST PRETERIMPERFECT.

Sing.	{	<i>que eu fora, or fosse,</i>	{	that I were, or might be
		<i>estivera, or estivesse</i>		
		<i>foras, or fosses,</i>	{	thou wert
		<i>estiveras, or estivesse</i>		
	{	<i>fora, or fosse,</i>	{	he were
		<i>estivera, or estivesse</i>		

Plur.	{	<i>que nós fomos, or fôssemos,</i>	{	that we were
		<i>estivêramos, or estivessemos</i>		
		<i>foreis, or fosseis,</i>	{	you were
		<i>estiveréis, or estivesseis</i>		
	{	<i>forão, or fôssem,</i>	{	they were
		<i>estiverão, or estivessem</i>		

SECOND PRETERIMPERFECT.

Sing.	{	<i>eu seria, or estaria</i>	I should, or would be
		<i>serias, or estarias</i>	thou shouldst be
		<i>seria, or estaria</i>	he should be
Plur.	{	<i>seríamos, or estaríamos</i>	we should be
		<i>serieis, or estarieis</i>	you should be
		<i>serião, or estarião</i>	they should be

PRETERPERFECT.

It is compounded of the present conjunctive of the auxiliary verb *ter*, and its own participle *sido*, or *estado*.

Sing.	{	<i>que eu tenha sido, or estado</i>	that I have been
		<i>tenhas sido, or estado</i>	thou hast been
		<i>tenha sido, &c.</i>	he has been
Plur.	{	<i>nós tenhamos sido, &c.</i>	we have been
		<i>tenhais sido, &c.</i>	you have been
		<i>tenham sido, &c.</i>	they have been

PRETERPLUPERFECT.

It is compounded of the first preterimperfect subjunctive of the verb *ter*, and its own participle.

Sing.	{	<i>se eu tivera, or tivesse</i>	}	if I had been
		<i>sido, or estado</i>		
		<i>tiveras, &c.</i>		thou hadst been
		<i>tivera, &c.</i>		he had been
Plur.	{	<i>nós tiveramos, &c.</i>		we had been
		<i>tivereis, &c.</i>		you had been
		<i>tiverão, &c.</i>		they had been

SECOND PRETERPLUPERFECT.

Compounded of the second preterimperfect subjunctive of the verb *ter*, and its own participle *sido*, or *estado*.

Sing.	{	<i>eu teria sido, or estado</i>	}	I should, or would have been
		<i>terias, &c.</i>		thou shouldst have been
		<i>teria, &c.</i>		he should have been
Plur.	{	<i>teríamos, &c.</i>		we should have been
		<i>terieis, &c.</i>		you should have been
		<i>terião, &c.</i>		they should have been

FIRST FUTURE.

Sing.	{	<i>quando eu for, or estiver</i>	}	when I shall be
		<i>fores, or estiveres</i>		thou shalt be
		<i>for, or estiver</i>		he shall be
Plur.	{	<i>nós formos, or estivermos</i>		we shall be
		<i>fordes, or estiverdes</i>		you shall be
		<i>forem, or estiverem</i>		they shall be

SECOND FUTURE.

Compounded of the future subjunctive of the verb *ter*, and its own participle.

Sing.	{	<i>quando eu tiver sido, or estado</i>	when I shall
		<i>tiveres sido, &c.</i>	have been
		<i>tiver sido, &c.</i>	thou shalt have been
Plur.	{	<i>nós tivermos sido, &c.</i>	he shall have been
		<i>tiverdes sido, &c.</i>	we shall have been
		<i>tiverem sido, &c.</i>	you shall have been they shall have been

Infinitive Mood.

PRESENT.

ser, or estar to be

PRETERPERFECT.

ter sido, or estado to have been

Participles.

PRETERIT.

sido, or estado, been

FUTURE.

que ha de ser, or estar, that is to be

GERUNDS.

sendo, or estando being
tendo sido, or estado having been

SUPINE.

para ser, or estar to be

REMARKS UPON THE VERB *ser* AND *estar*.

There is a considerable difference between these verbs, *ser* and *estar*, both in Portuguese and Spanish. In English there is no word to distinguish them, being both rendered into English by *to be*. *Ser* signifies the proper and inseparable essence of a thing, its quality or quantity; *ser homem*, to be a man; *ser bom*, to be good; *ser alto*, to be tall; *ser largo*, to be wide; *ser branco*, to be white, &c. But *estar* denotes a place, or any adventitious quality; as, *estar em Londres*, to be in London; *estar de saude*, to be in health; *estar frio*, to be cold; *estar quente*, to be warm; *estar doente*, to be sick; *estar enfadado*, to be angry; *estar allegre*, to be merry, &c.

Estar may be used before the gerunds, but not *ser*; therefore you may say, *estou fallando, lendo*, &c., I am speaking, reading, &c., but not *sou fallando*, &c.

THE THREE CONJUGATIONS OF REGULAR ACTIVE VERBS.

A regular verb is such as is confined to general rules in its conjugation.

A verb active denotes the action or impression of the subject, and governs a noun which is the object of that action or impression; as, *amar a virtude*, to love virtue; *receber cartas*, to receive letters.

The regular Portuguese verbs have three different terminations in the infinitive; viz. in *ar, er, ir*; as *amar*, to love; *temer*, to fear; *admittir*, to admit.

AN EASY METHOD OF LEARNING TO CONJUGATE THE
PORTUGUESE VERBS.

I have reduced all the tenses of the Portuguese verbs to eight; four of which are general, and have the same terminations in all the verbs; and the other four may be likewise made general by changing some letters, and all the conjugations reduced to one.

The general tenses are, the future indicative, the first and second preterimperfect subjunctive, and the first future subjunctive.

The future indicative is terminated in all the verbs, in *rei, rás, rá ; remos, reis, rão*.

The imperfect subjunctive, in *ra* or *sse, ras* or *sses, ra* or *sse ; ramos* or *ssemos, reis* or *sseis, rão* or *ssem*.

The second imperfect, in *ria, rias, ria ; riamos, rieis, rião*.

The first subjunctive, in *es, mos, des, em*.

I have only given the termination of the second person singular of the future subjunctive, because the first and third of the same number are like their respective infinitives of the three conjugations, which, however, keep both their last consonant and vowel before the terminations I have marked for the second person singular, and for the whole plural. As to the future indicative, you have only to add *ei* to the respective present infinitive of the three conjugations, in order to form the first person singular; and if you add to the same infinitive present *as*, you will form the second person singular of it, and so of all the rest, by adding to the infinitive present, *a, emos, eis, ão*.

The imperfect subjunctive has two terminations for every person, both in the singular and plural; but if you cut off the last consonant *r* of the infinitive, and then add to it the terminations above mentioned, you form the imperfect subjunctive, according to its two different terminations. Lastly, if you cut off the last consonant of the infinitive, and add to it the terminations above-mentioned, you will form the second imperfect subjunctive.

The present indicative of the three conjugations is formed by changing the last letters of the infinitive, viz. *ar, er, ir*, into *o*; as, *amo, entendo, admitto*, from *amar, entender, admittir*.

The preterimperfect indicative is formed in the first conjugation, by changing the last consonant of the infinitive, viz. *r*, into *va, vas, va, vamos, veis, vão*; but in the second conjugation it is formed by changing the termination *er* of the infinitive into *ia, ias, ia, iamos, ieis, ião*; and in the third, by changing the last consonant *r* of the infinitive into *a, as, a, amos, ois, ão*.

The perfect definite in the first conjugation is formed by changing the termination *ar* of the infinitive into *ei, aste, eu, ámos, ástes, árão*; and in the second conjugation, it is formed by changing the termination *er* of the infinitive into *i, este, eo, emos, estes, erão*. In the third conjugation, the same tense is formed by changing the termination *ir* of the infinitive, into *i, iste, io, imos, istes, irão*.

The present subjunctive in the first conjugation is formed by changing the termination *ar* of the infinitive into *e, es, e, emos, eis, em*; and in the second conjugation, it is formed by changing the termination *er* of the infinitive into *a, as, a, amos, ais, ão*. In the third conjugation, the same tense is formed by changing the ter-

mination *ir* of the infinitive into the same terminations, *a*, *as*, *a*, &c.

As to the imperative mood, you have only to observe, that the second person singular is always the same as the third person singular of the present indicative, in all the conjugations.

The participles of the preterperfect tense in the first conjugation are formed by changing the last consonant *r* of the infinitive into *do* of the masculine, and *da* for feminine; and into *dos*, *das*, for the plural; but when you come to verbs of the second conjugation, you change the termination *r* of the infinitive into *ido*, *ida*, &c.

In the third conjugation, the last consonant *r* of the infinitive must be changed into *do* for the masculine, *da* for the feminine, &c.

FIRST CONJUGATION OF THE VERBS IN *AR*.

Indicative Mood.

I shall add the personal pronouns, *eu*, *tu*, *elle*, &c., no more.

PRESENT.

<i>amo</i>	I love
<i>amas</i>	thou lovest
<i>ama</i>	he loves
<i>amamos</i>	we love
<i>amais</i>	ye love
<i>amão</i>	they love

PRETERIMPERFECT.

<i>amava</i>	I did love
<i>amavas</i>	thou didst love
<i>amava</i>	he did love

<i>amavamos</i>	we did love
<i>amaveis</i>	you did love
<i>amavão</i>	they did love

PRETERPERFECT DEFINITE.

<i>amei</i>	I loved
<i>amaste</i>	thou lovedst
<i>amou</i>	he loved
<i>amámos</i>	we loved
<i>amástes</i>	you loved
<i>amárão</i>	they loved

PRETERPERFECT.

This tense is composed of the participle *amado*, and the present indicative auxiliary verb *ter*.

<i>tenho amado</i>	I have loved
<i>tens amado</i>	thou hast loved
<i>tem amado</i>	he has loved
<i>temos amado</i>	we have loved
<i>tendes amado</i>	you have loved
<i>têm amado</i>	they have loved

PRETERPLUPERFECT.

This tense is composed of the participle *amado*, and the imperfect of the auxiliary of the verb *ter*.

N.B. It may be conjugated thus, *amára*, *amáras*, *amára*, *amáramos*, *amáreis*, *amárão*, or,

<i>tinha amado</i>	I had loved
<i>tinhas amado</i>	thou hadst loved
<i>tinha amado</i>	he had loved
<i>tinhamos amado</i>	we had loved
<i>tinheis amado</i>	you had loved
<i>tinhão amado</i>	they had loved

FUTURE.

<i>amarei</i>	I shall, <i>or</i> will love
<i>amarás</i>	thou shalt love
<i>amará</i>	he shall love
<i>amaremos</i>	we shall love
<i>amareis</i>	you shall love
<i>amarão</i>	they shall love

Imperative Mood.

<i>ama tu</i>	love thou
<i>ame elle</i>	let him love
<i>amemos nós</i>	let us love?
<i>amai vós</i>	love you
<i>amem elles</i>	let them love

Optative and Subjunctive Moods.

<i>que eu ame</i>	that I may love
<i>ames</i>	thou mayest love
<i>ame</i>	he may love
<i>amemos</i>	we may love
<i>ameis</i>	you may love
<i>anem</i>	they may love

FIRST PRETERIMPERFECT.

<i>que eu amára, or amasse</i>	that I might, <i>or</i> could love
<i>amáras, or amasses</i>	thou mightest love
<i>amára, or amasse</i>	he might love
<i>amáramos, or amassemos</i>	we might love
<i>amáreis, or amasseis</i>	you might love
<i>amárão, or amassem</i>	they might love

When we find the conjunction *if* before the indicative imperfect, we must use the imperfect of the subjunctive

or optative, when we speak by way of wish or desire ; as, if I did love, *se eu amasse*, or *amára*, and not *se eu amava*, if I had loved ; if I had, *se eu tivera*, *tivesse*, and not *se eu tinha* ; and so in all the verbs.

SECOND PRETERIMPERFECT.

<i>amaria</i>	I should love
<i>amarias</i>	thou shouldst love
<i>amaria</i>	he should love
<i>amaríamos</i>	we should love
<i>amaríeis</i>	you should love
<i>amarião</i>	they should love

PRETERPERFECT.

It is composed of the participle *amado* and the present subjunctive of the auxiliary verb *ter*.

<i>que eu tenha amado</i>	that I have loved
<i>tenhas amado</i>	thou hast loved
<i>tenha amado</i>	he has loved
<i>tenhamos amado</i>	we have loved
<i>tenhais amado</i>	you have loved
<i>tenham amado</i>	they have loved

PRETERPLUPERFECT.

It is composed of the participle *amado* and the first preterimperfect subjunctive of the auxiliary verb *ter*.

<i>se eu tivera</i> , or <i>tivesse amado</i>	if I had loved
<i>tiveras</i> , or <i>tivesses amado</i>	thou hadst loved
<i>tivera</i> , or <i>tivesse amado</i>	he had loved
<i>tiveramos</i> , or <i>tivéssemos amado</i>	we had loved
<i>tiveréis</i> , or <i>tivésseis amado</i>	you had loved
<i>tiverão</i> , or <i>tivessem amado</i>	they had loved

SECOND PRETERPLUPERFECT.

It is composed of the participle *amado* and the second preterimperfect subjunctive of the auxiliary verb *ter*.

<i>teria amado</i>	I should have loved
<i>terias amado</i>	thou shouldst have loved
<i>teria amado</i>	he should have loved
<i>teríamos amado</i>	we should have loved
<i>terieis amado</i>	ye should have loved
<i>terião amado</i>	they should have loved

FUTURE.

<i>quando eu amar</i>	when I shall love
<i>amares</i>	thou shalt love
<i>amar</i>	he shall love
<i>amarmos</i>	we shall love
<i>amardes</i>	you shall love
<i>amarem</i>	they shall love

SECOND FUTURE.

It is composed of the participle *amado*, and the future subjunctive of the auxiliary verb *ter*.

<i>quando eu tiver amado</i>	when I shall have loved
<i>tiveres amado</i>	thou shalt have loved
<i>tiver amado</i>	he shall have loved
<i>tivermos amado</i>	we shall have loved
<i>tiverdes amado</i>	you shall have loved
<i>tiverem amado</i>	they shall have loved

Infinitive Mood.

PRESENT.

<i>amar</i>	to love
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PRETERPERFECT.

ter amado to have loved

Participles.

PRESENT.

que ama, or amante that loves

PRETERIT.

masc. *amado*, fem. *amada* loved

FUTURE.

que ha de amar that is to love.

GERUNDS.

amando loving
tendo amado having loved

SUPINES.

para amar to love

Note, the verbs terminating in the infinitive in *car* take *qu* in those tenses, where the *c* would otherwise meet with the vowel *e* ; and those terminating in the infinitive in *gar* take an *u* in those tenses, where the *g* would otherwise meet with the same vowel *e* ; that is to say, in the first person singular of the preterperfect definite, in the third person singular, in the first and third plural of the imperative, and in the whole present subjunctive, which are the tenses I shall give by way of example in the verbs *peccar* and *pagar*.

Peccar, TO SIN.

PRETERPERFECT DEFINITE.

eu pequei, I sinned ; instead of *peccai*

Imperative Mood.

peque elle, let him sin ; *pequemos nós*, let us sin ; *pequem elles*, let them sin ; and not *pecce elle*, &c.

PRESENT SUBJUNCTIVE.

que eu peque, *tu peques*, that I may sin ; and not *que eu pecce*, *pecces*, &c.

Pagar, TO PAY.

PRETERPERFECT DEFINITE.

paguei I paid

Imperative Mood.

pague elle, *paguemos nós*, *paguem elles*, let him pay, &c.

PRESENT SUBJUNCTIVE.

que eu pague, *pagues*, *pague*, *paguemos*, *pagueis*, *paguem*, that I may pay, &c.—and not *page*, *pages*, &c.

The other tenses are conjugated like *amar*.

REGULAR VERBS IN *ar*.

<i>Abafar</i> , to choke, or to smother	<i>Agarrar</i> , to lay hold of
<i>Abalar</i> , to shake	<i>Alagar</i> , to overflow
<i>Abanar</i> , to fan	<i>Amaldiçoar</i> , to curse
<i>Abastar</i> , to satiate	<i>Annular</i> , to annul, or to make void
<i>Abaxar</i> , to bring, or let down	<i>Apressar</i> , to press, or hasten
<i>Abençoar</i> , to bless	<i>Aquentar</i> , to warm
<i>Abocanhar</i> , to carp	<i>Argumentar</i> , to argue
<i>Abominar</i> , to abominate	<i>Assoprar</i> , to blow
<i>Abotoar</i> , to button	<i>Atar</i> , to tie
<i>Acabar</i> , to finish	<i>Avassalar</i> , to subdue, to conquer
<i>Admoestar</i> , to admonish	<i>Azedar</i> , to sour
<i>Affrontar</i> , to abuse	

OF THE VERBS PASSIVE.

Before we proceed to the second conjugation, it is necessary to know that the passive verbs, which express the suffering of an action, are nothing more than the participles of active verbs, conjugated with the verb *ser*, to be.

EXAMPLE.

PRESENT TENSE.

<i>eu sou amado</i>	I am loved
<i>tu es amado</i>	thou art loved
<i>elle he amado</i>	he is loved
<i>nós somos amados</i>	we are loved
<i>vós sois amados</i>	you are loved
<i>elles são amados</i>	they are loved

and so throughout the other moods and tenses.

SECOND CONJUGATION OF THE VERBS IN *ER*.*Indicative Mood.*

PRESENT.

<i>vendo</i>	I sell
<i>vendes</i>	thou sellest
<i>vende</i>	he sells
<i>vendemos</i>	we sell
<i>vendeis</i>	you sell
<i>vendem</i>	they sell

PRETERIMPERFECT.

<i>vendia</i>	I did sell
<i>vendias</i>	thou didst sell
<i>vendia</i>	he did sell
<i>vendiamos</i>	we did sell
<i>vendieis</i>	you did sell
<i>vendião</i>	they did sell

PRETERPERFECT DEFINITE.

<i>vendi</i>	I sold
<i>vendeste</i>	thou soldest
<i>vendeo</i>	he sold
<i>vendemos</i>	we sold
<i>vendestes</i>	you sold
<i>venderão</i>	they sold

PRETERPERFECT.

<i>tenho</i>	} <i>vendido</i>	I have sold, &c.
<i>tens</i>		
<i>tem</i>		
<i>temos</i>		
<i>tendes</i>		
<i>têm</i>		

PRETERPLUPERFECT.

<i>tinha</i>	} <i>vendido.</i>	I have sold, &c.
<i>tinhas</i>		
<i>tinha</i>		
<i>tinhamos</i>		
<i>tinheis</i>		
<i>tinhão</i>		

This tense may also be conjugated thus: *vendera*, *venderas*, *vendera*, *venderamos*, *vendêreis*, *vendêrão*.

FUTURE.

<i>venderei</i>	} I shall, or will sell, &c.
<i>venderás</i>	
<i>venderá</i>	
<i>venderemos</i>	
<i>vendereis</i>	
<i>venderão</i>	

Imperative Mood.

<i>vende tu</i>	sell thou
<i>venda elle</i>	let him sell

<i>vendamos nós</i>	let us sell
<i>vendei vós</i>	sell ye
<i>vendão elles</i>	let them sell

Optative and Subjunctive Moods.

<i>que eu venda</i>	}	that I may sell, &c.
<i>vendas</i>		
<i>venda</i>		
<i>vendamos</i>		
<i>vendais</i>		
<i>vendão</i>		

PRETERIMPERFECT.

<i>que eu vendera, or vendesse</i>	}	that I might, or could sell, &c.
<i>venderas, or vendesses</i>		
<i>vendera, or vendesse</i>		
<i>venderamos, or vendessemos</i>		
<i>vendêreis, or vendesseis</i>		
<i>vendêrão, or vendessem</i>		

SECOND PRETERIMPERFECT.

<i>venderia</i>	}	I should sell, &c.
<i>venderias</i>		
<i>venderia</i>		
<i>venderíamos</i>		
<i>venderieis</i>		
<i>venderião</i>		

PRETERPERFECT.

<i>que eu tenha</i>	}	<i>vendido</i>	that I have sold, &c.
<i>tenhas</i>			
<i>tenha</i>			
<i>tenhamos</i>			
<i>tenhais</i>			
<i>tenhamão</i>			

PRETERPLUPERFECT.

<i>se eu tivera, or tivesse</i>	}	<i>vendido</i>	if I had sold, &c.
<i>tiveras, or tivesses</i>			
<i>tivera, or tivesse</i>			

<i>tiveramos, or tivessemos</i>	}	<i>vendido</i>	if we had sold, &c.
<i>tivereis, or tivesseis</i>			
<i>tiverão, or tivessem</i>			

SECOND PRETERPLUPERFECT.

<i>eu teria</i>	}	<i>vendido</i>	I should have sold, &c.
<i>terias</i>			
<i>teria</i>			
<i>teríamos</i>			
<i>teríeis</i>			
<i>terião</i>			

FUTURE.

<i>quando eu vender</i>	}	when I shall sell, &c.
<i>venderes</i>		
<i>vender</i>		
<i>vendermos</i>		
<i>venderdes</i>		
<i>venderem</i>		

SECOND FUTURE.

<i>quando eu tiver</i>	}	<i>vendido</i>	{ when I shall have sold, &c.
<i>tiveres</i>			
<i>tiver</i>			
<i>tivermos</i>			
<i>tiverdes</i>			
<i>tiverem</i>			

Infinitive Mood.

PRESENT.

vender to sell

PRETERPERFECT.

ter vendido to have sold

Participles.

PRESENT.

que vende that sell, that sells

PRETERITE.

masc. *vendido*, fem. *vendida*, Plur. *vendidos*, *vendidas*, sold

FUTURE.

que ha de vender that is to sell

GERUNDS.

vendendo selling
tendo vendido having sold

SUPINES.

para vender to sell

After the same manner as the verb *vender*, are conjugated all the other regular verbs of the second conjugation ending in *er* ; as the following :

<i>Acometer</i> , to attack	<i>Esconder</i> , to hide
<i>Beber</i> , to drink	<i>Emprender</i> , to undertake
<i>Comer</i> , to eat	<i>Meter</i> , to put in
<i>Comprehender</i> , to perceive, or apprehend	<i>Offender</i> , to offend
<i>Cometer</i> , to commit	<i>Prometer</i> , to promise
<i>Conceder</i> , to grant	<i>Responder</i> , to answer
<i>Correr</i> , to run	<i>Reprender</i> , to reprove
<i>Dever</i> , to owe	<i>Temer</i> , to fear
	<i>Varrer</i> , to sweep, &c.

THIRD CONJUGATION OF THE VERBS ENDING IN *IR*.*Indicative Mood.*

PRESENT.

<i>admitto</i>	I admit, &c.	<i>admittimos</i>
<i>admittes</i>	„	<i>admittis</i>
<i>admitte</i>	„	<i>admittem</i>

E 3

PRETERIMPERFECT.

<i>admittia</i>	I did admit, &c.	<i>admittiamos</i>
<i>admittias</i>	„	<i>admittieis</i>
<i>admittia</i>	„	<i>admittião</i>

PRETERPERFECT DEFINITE.

<i>admitti</i>	I admitted, &c.	<i>admittimos</i>
<i>admittiste</i>	„	<i>admittistes</i>
<i>admittio</i>	„	<i>admittirão</i>

PRETERPERFECT.

This tense is composed of the participle *admittido*, and the present indicative of the auxiliary verb *ter*.

<i>tenho admittido</i>	I have admitted
<i>tens admittido, &c.</i>	thou hast, &c.

PRETERPLUPERFECT.

Composed of the participle *admittido*, and the imperfect of the auxiliary verb *ter*.

<i>tinha admittido</i>	I had admitted
<i>tinhas admittido, &c.</i>	thou hadst, &c.

It may also be conjugated thus: *admittira, admittiras, admittira, admittiramos, admittireis, admittirão*.

FUTURE.

<i>admittirei</i>	} I shall, or will admit
<i>admittirás</i>	
<i>admittirá</i>	
<i>admittiremos</i>	
<i>admittireis</i>	
<i>admittirão</i>	

Imperative Mood.

<i>admitte tu</i>	admit thou
<i>admitta elle</i>	let him admit

<i>admittamos nós</i>	let us admit
<i>admitti vós</i>	admit ye
<i>admittão elles</i>	let them admit

Optative and Subjunctive Moods.

PRESENT.

<i>que eu admitta</i>	}	that I may admit, &c.
<i>admittas</i>		
<i>admitta</i>		
<i>admittamos</i>		
<i>admittais</i>		
<i>admittão</i>		

FIRST PRETERIMPERFECT.

<i>que eu admittira, or admittisse</i>	}	that I might ad mit, &c.
<i>admittiras, or admittisses</i>		
<i>admittira, or admittisse</i>		
<i>admittiramos, or admittissemos</i>		
<i>admittíreis, or admittisseyis</i>		
<i>admittirão, or admittissem</i>		

SECOND PRETERIMPERFECT.

<i>admittiria</i>	}	I should, or would admit, &c.
<i>admittirias</i>		
<i>admittiria</i>		
<i>admittiriamos</i>		
<i>admittirieis</i>		
<i>admittirião</i>		

PRETERPERFECT.

Composed of the participle *admittido*, and the present subjunctive of the verb *ter*.

<i>que eu tenha admittido</i>	that I have admitted
<i>tenhas admittido, &c.</i>	thou hast admitted, &c.

PRETERPLUPERFECT.

It is composed of the first preterimperfect subjunctive of the verb *ter*, and the participle *admittido*.

se eu tivera admittido
tiveras, &c.

if I had admitted
thou hadst admitted, &c.

SECOND PRETERPLUPERFECT.

It is composed of the second preterimperfect subjunctive of the verb *ter*, and the participle *admittido*.

eu teria admittido
terias, &c.

I should have admitted
thou shouldst, &c.

FIRST FUTURE.

se eu admittir
admittires
admittir
admittirmos
admittirdes
admittirem

} if I shall admit, &c.

SECOND FUTURE.

It is composed of the first future subjunctive of the verb *ter*, and the participle *admittido*.

se eu tiver admittido
tiveres, &c.

if I shall have admitted
thou shalt, &c.

Infinitive Mood.

PRESENT.

admittir to admit

PRETERPERFECT.

ter admittido to have admitted

Participles.

PRESENT.

for the masc. *admittido*, for the fem. *admittida*, admitted

FUTURE.

que ha de admittir that is to admit

GERUNDS.

<i>admittindo</i>	admitting
<i>tenho admittido</i>	having admitted

SUPINES.

<i>para admittir</i>	to admit
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Conjugate after the same manner the following verbs :

<i>Abrir</i> , to open	<i>Luzir</i> , to shine
<i>Conduzir</i> , to conduce	<i>Nutrir</i> , to nourish
<i>Introduzir</i> , to introduce	<i>Reduzir</i> , to reduce, to bring to
<i>Induzir</i> , to induce	<i>Traduzir</i> , to translate
<i>Produzir</i> , to produce	<i>Deduzir</i> , to deduct, &c.

OF THE IRREGULAR VERBS IN *IR*.

There are, in each conjugation, some verbs which do not conform to the common rule, and on that account are called irregulars.

There are but two of the first conjugation, which in some of their tenses depart from the rule of the verb *amar*, viz. : *estar* and *dar*. We have already conjugated the first, and the second is conjugated in the following manner.

Indicative Mood.

PRESENT.

<i>dou</i>	I give	<i>damos</i>	we give
<i>dás</i>	thou givest	<i>dais</i>	you give
<i>dá</i>	he gives	<i>dão</i>	they give

PRETERIMPERFECT.

<i>dava</i>	I did give, &c. (as in regular verbs of the
<i>davas</i> , &c.	first conjugation.)

PRETERPERFECT DEFINITE.

<i>dei</i>	I gave	<i>dêmos</i>	we gave
<i>dêste</i>	thou gavest	<i>dêstes</i>	you gave
<i>deu</i>	he gave	<i>dêrão</i>	they gave

PRETERPERFECT.

This tense is composed of the participle *dado*, and the present indicative of the auxiliary *ter*; as, *tenho dado*, &c., I have given, &c.

PRETERPLUPERFECT.

Composed of the participle *dado*, and the imperfect of the auxiliary verb *ter*; as, *eu tinha dado*, &c., I had given, &c.

FUTURE.

darei I shall, or will give, &c. (as in the verb *amar*.)
darás, &c.

Imperative Mood.

	<i>demos nós</i> , let us give
<i>dá tu</i> , give thou	<i>dai vós</i> , give thou
<i>dê elle</i> , let him give	<i>dem elles</i> , let them give

Optative and Subjunctive Moods.

PRESENT.

<i>que eu dê</i>	}	that I may give, &c.
<i>dês</i>		
<i>dê</i>		
<i>dêmos</i>		
<i>dêis</i>		
<i>dêm</i>		

PRETERIMPERFECT.

<i>que eu dera</i> , or <i>desse</i>	}	that I might give, &c.
<i>deras</i> , or <i>desseis</i>		
<i>dera</i> , or <i>desse</i>		
<i>deramos</i> , or <i>desseamos</i>		
<i>dereis</i> , or <i>desseis</i>		
<i>derão</i> , or <i>dessem</i>		

SECOND IMPERFECT.

<i>daria</i>	I should give, &c.	<i>dariamós</i>
<i>darias</i>	„	<i>daries</i>
<i>daria</i>	„	<i>darião</i>

The preterperfect, preterpluperfect, and the second preterpluperfect, are composed of the participle *dado*, and the auxiliary verb *ter*, as in the regular verbs.

FUTURE.

<i>quando eu der</i>	}	when I shall give, &c.
<i>deres</i>		
<i>der</i>		
<i>dermos</i>		
<i>derdes</i>		
<i>derem</i>		

SECOND FUTURE.

Is composed of the participle *dado*, &c., as the regular verbs.

Infinitive Mood.

PRESENT.

dar, to give, &c., as in the regular verbs.

OF THE IRREGULAR VERBS IN *ER*.

I begin with *fazer*, *poder*, and *saber*, because they occur oftenest in discourse.

FAZER, TO DO, or MAKE.*Indicative Mood.*

PRESENT.

<i>faço</i>	I do	<i>fazemos</i>	we do
<i>fazes</i>	thou doest	<i>fazeis</i>	you do
<i>faz</i>	he does	<i>fazem</i>	they do

IMPERFECT.

<i>fazia</i> , I did, or did make, &c.		<i>fazíamos</i>
<i>fazias</i>	„	<i>fazíeis</i>
<i>fazia</i>	„	<i>fazião</i>

PRETERPERFECT DEFINITE.

<i>fiz</i>	I made, &c.	<i>fizemos</i>
<i>fizeste</i>	„	<i>fizestes</i>
<i>fez</i>	„	<i>fizerão</i>

PRETERPERFECT.

<i>tenho feito</i>	} I have done, &c.
<i>tens feito, &c.</i>	

PRETERPLUPERFECT.

<i>tinha feito</i>	} I had done, &c.
<i>tinhas feito, &c.</i>	

FUTURE.

<i>farei</i>	I shall do, &c. (according to the regular verb.)
<i>farás, &c.</i>	

Imperative Mood.

		<i>façamos nós</i>	let us do
<i>faze tu</i>	do thou	<i>fazei vós</i>	do you
<i>faça elle</i>	let him do	<i>façam elles</i>	let them do

Optative Mood.

PRESENT.

<i>que eu faça</i>	that I may do, &c.	(according to the
<i>faças</i>	„	regular verbs.)
<i>faça, &c.</i>	„	

PRETERIMPERFECT.

<i>que eu fizera, or fizesse</i>	} that I might do, &c.
<i>fizeras, or fizesseis</i>	
<i>fizera, or fizesse</i>	
<i>fizéramos, or fizessemos</i>	
<i>fizereis, or fizesseis</i>	
<i>fizerão, or fizessem</i>	

SECOND IMPERFECT.

<i>faria</i>	I should do, &c.	<i>fariamos</i>
<i>farias</i>	"	<i>fariéis</i>
<i>faria</i>	"	<i>farião</i>

FUTURE.

<i>quando eu fizer</i>	}	when I shall do, &c.
<i>fizeres</i>		
<i>fizer</i>		
<i>fizermos</i>		
<i>fizerdes</i>		
<i>fizerem</i>		

SECOND FUTURE.

<i>quando eu tiver feito</i>	}	when I shall have done
<i>tiveres feito, &c.</i>		

Infinitive Mood.

<i>fazer</i>	to do
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GERUNDS.

<i>fazendo</i>	doing, or in doing
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PARTICIPLE.

<i>feito</i>	made, or done
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After the same manner are conjugated *desfazer*, to undo; *contrafazer*, to counterfeit; *refazer*, to make again.

PODER, TO BE ABLE.

Indicative Mood.

PRESENT.

<i>posso</i>	I can, or am able	<i>podemos</i>	we can
<i>podes</i>	thou canst	<i>podeis</i>	you can
<i>pode</i>	he can	<i>podem</i>	they can

IMPERFECT.

podia
podias, &c. } I could, or was able

PRETERPERFECT DEFINITE.

<i>pude</i>	I could	<i>pudémos</i>	we could
<i>pudeste</i>	thou couldst	<i>pudéstes</i>	you could
<i>pôde</i>	he could	<i>pudérão</i>	they could

PRETERPERFECT.

tenho podido, &c. I have been able, &c.

FUTURE.

poderei
poderás, &c. } I shall be able, &c.

There is no Imperative.

Optative and Subjunctive Moods.

PRESENT.

que eu possa
possas
possa
possamos
possais
possão } that I may be able, &c.

IMPERFECT.

que eu pudera, or pudesse
puderas, or pudesses
pudera, or pudesse
pudéramos, or pudessemos
pudereis, or pudesseis
pudérão, or pudessem } that I might be able, &c.

SECOND IMPERFECT.

poderia
poderias, &c. } I should be able, &c.

FUTURE.

<i>quando eu</i>	<i>pudér</i>	}	when I shall be able, &c,
	<i>pudéres</i>		
	<i>pudér</i>		
	<i>pudérmos</i>		
	<i>pudérdes</i>		
	<i>pudérem</i>		

Infinitive Mood.

PRESENT.

<i>poder</i>	to be able
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GERUNDS.

<i>podendo</i>	being able
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PARTICIPLE.

<i>pudido</i>	been able
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SABER, TO KNOW.

Indicative Mood.

PRESENT.

<i>sei</i>	I know	<i>sabemos</i>	we know
<i>sabes</i>	thou knowest	<i>sabeis</i>	you know
<i>sabe</i>	he knows	<i>sabem</i>	they know

IMPERFECT.

<i>sabia</i>	I did know
<i>sabias</i>	thou didst know
<i>sabia, &c.</i>	he did know

PRETERPERFECT DEFINITE.

<i>soube</i>	I knew, &c.	<i>soubemos</i>
<i>soubeste</i>	„	<i>soubestes</i>
<i>soube</i>	„	<i>souberão</i>

PRETERPERFECT.

<i>tenho sabido</i>	I have known, &c.
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FUTURE.

<i>saberei</i>	I shall, or will know, &c. (according to the
<i>saberás, &c.</i>	regular verbs.)

Imperative Mood.

		<i>saibamos nós</i>	let us know
<i>sabe tu</i>	know thou	<i>sabei vós</i>	know you
<i>saiba elle</i>	let him know	<i>saibão elles</i>	let them know

Optative and Subjunctive Moods.

PRESENT.

<i>que eu saiba</i>	that I may know
<i>saibas</i>	thou mayest know, &c.
<i>saiba</i>	
<i>saibamos</i>	
<i>saibais</i>	
<i>saibão</i>	

IMPERFECT.

<i>que eu soubera, or soubesse</i>	} that I might know, &c.
<i>souberas, or soubesses</i>	
<i>soubera, or soubesse</i>	
<i>souberamos, or soubessemos</i>	
<i>soubereis, or soubesseis</i>	
<i>souberão, or soubessem</i>	

SECOND IMPERFECT.

<i>saberia</i>	I should know, &c.	<i>saberíamos</i>
<i>saberias</i>	„	<i>saberíeis</i>
<i>saberia</i>	„	<i>saberião</i>

FUTURE.

<i>quando eu souber</i>	} when I shall know, &c.
<i>souberes</i>	
<i>souber</i>	
<i>soubermos</i>	
<i>souberdes</i>	
<i>souberem</i>	

Infinitive Mood.

PRESENT.

<i>saber</i>	to know
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GERUND.

<i>sabendo</i>	knowing
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PARTICIPLE.

for the masc. <i>sabido</i>	for the fem. <i>sabida</i>	known
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OF THE IRREGULAR VERB, *TRAZER*, TO BRING.*Indicative Mood.*

PRESENT.

<i>trago</i>	I bring	<i>trazemos</i>	we bring
<i>trazes</i>	thou bringest	<i>trazeis</i>	you bring
<i>traz</i>	he brings	<i>trazem</i>	they bring

IMPERFECT.

<i>trazia,</i>	I did bring	
<i>trazias, &c.</i>	thou didst bring, &c. (according to the	regulars.)

PRETERPERFECT DEFINITE.

<i>trouxe</i>	I brought	<i>trouxemos</i>
<i>trouxeste</i>	thou broughtest	<i>trouxestes</i>
<i>trouxe</i>	he brought	<i>trouxerão</i>

PRETERPERFECT.

<i>tenho trazido</i>	} I have brought, &c.
<i>tens trazido</i>	

FUTURE.

<i>trarei</i>	I shall, or will bring, &c.	<i>traremos</i>
<i>trará</i>	„	<i>trareis</i>
<i>trará</i>	„	<i>trarão</i>

Imperative Mood.

		<i>tragamos nós</i>	let us bring
<i>traze tu</i>	bring thou	<i>trazei vós</i>	bring you
<i>traga elle</i>	let him bring	<i>tragão elles</i>	let them bring

Optative and Subjunctive Moods.

PRESENT.

<i>que eu traga</i>	}	that I may bring, &c.
<i>tragas</i>		
<i>traga</i>		
<i>tragamos</i>		
<i>tragais</i>		
<i>tragão</i>		

IMPERFECT.

<i>que eu trouxera, or trouxesse</i>	}	that I may bring, &c.
<i>trouxeras, or trouxesses</i>		
<i>trouxera, or trouxesse</i>		
<i>trouxeramos, or trouxessemos</i>		
<i>trouxereis, or trouxesseis</i>		
<i>trouxerão, or trouxessem</i>		

SECOND IMPERFECT.

<i>eu traria</i>	I should bring, &c.	<i>trariamos</i>
<i>trarias</i>	„	<i>trarieis</i>
<i>traria</i>	„	<i>trarião</i>

FUTURE.

<i>quando eu trouxer</i>	}	when I shall bring, &c.
<i>trouxeres</i>		
<i>trouxe</i>		
<i>trouxermos</i>		
<i>trouxerdes</i>		
<i>trouxerem</i>		

Infinitive Mood.

PRESENT.

<i>trazer</i>	to bring
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GERUND.

trazendo bringing

PARTICIPLE.

masc. *trazido* fem. *trazida* brought

CONJUGATION OF THE IRREGULAR VERB *VER*, TO SEE.*Indicative Mood.*

PRESENT.

<i>vejo</i>	I see	<i>vêmos</i>
<i>vês</i>	thou seest	<i>vêdes</i>
<i>vê</i>	he sees, &c.	<i>vêem</i>

IMPERFECT.

<i>via</i>	} I did see, &c.
<i>vias</i>	
<i>via, &c.</i>	

PRETERPERFECT DEFINITE.

<i>vi</i>	I saw, &c.	<i>vimos</i>
<i>viste</i>	„	<i>vistes</i>
<i>vio</i>	„	<i>virão</i>

PRETERPERFECT.

<i>tenho visto</i>	} I have seen, &c.
<i>tens visto, &c.</i>	

FUTURE.

<i>verei</i>	} I shall see, &c.
<i>verás, &c.</i>	

Imperative Mood.

<i>vê tu</i>	see thou
<i>veja elle</i>	let him see
<i>vejamos nós</i>	let us see
<i>vede vós</i>	see you
<i>vejam elles</i>	let them see

Optative Mood.

<i>que eu veja</i>	that I may see, &c.	<i>vejamos</i>
<i>vejas</i>	„	<i>vejaís</i>
<i>veja</i>	„	<i>vejão</i>

IMPERFECT.

<i>que eu vir^a, or visse</i>	} that I might see, &c.
<i>viras, or visses</i>	
<i>vira, or visse</i>	
<i>víramos, or vissemos</i>	
<i>vireis, or visseis</i>	
<i>virão, or vissem</i>	

SECOND IMPERFECT.

<i>eu veria</i>	I should see, &c.	<i>veríamos</i>
<i>verias</i>	„	<i>verieís</i>
<i>veria</i>	„	<i>verião</i>

FUTURE.

<i>quando eu vir</i>	} when I shall see, &c.
<i>vires</i>	
<i>vir</i>	
<i>virmos</i>	
<i>virdes</i>	
<i>virem</i>	

Infinitive Mood.

<i>ver</i>	to see
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GERUND.

<i>vendo</i>	seeing
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PARTICIPLE.

<i>visto, vista</i>	seen
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In like manner are conjugated the compounds *antever*, *prever*, and *rever*.

The verb *prover*, when it signifies *to provide for*, or, *to take care of*, is conjugated in the present indicative thus :

<i>eu provenho</i>	I take care of, &c.	<i>provimos</i>
<i>provens</i>	„	<i>provindes</i>
<i>provem</i>	„	<i>provem</i>

But when it signifies *to make provision*, it is conjugated thus :

<i>eu provejo</i>	I make provision, &c.	<i>provêmos</i>
<i>provês</i>	„	<i>proveis</i>
<i>provê</i>	„	<i>provêm</i>

CONJUGATION OF THE AUXILIARY VERB *DIZER*, TO SAY.

Indicative Mood.

PRESENT.

<i>digo</i>	I say, &c.	<i>dizemos</i>
<i>dizes</i>	„	<i>dizeis</i>
<i>diz</i>	„	<i>dizem</i>

PRETERIMPERFECT.

<i>dizia</i>	} I did say, &c.
<i>dizias, &c.</i>	

PRETERPERFECT DEFINITE.

<i>disse</i>	I said, &c.	<i>dissemos</i>
<i>disseste</i>	„	<i>dissestes</i>
<i>disse</i>	„	<i>disserão</i>

PRETERPERFECT.

<i>tenho ditto</i>	} I have said, &c.
<i>tens ditto, &c.</i>	

FUTURE.

<i>direi</i>	} I shall, or will say, &c.
<i>dirás, &c.</i>	

Imperative Mood.

<i>dize tu</i>	say thou
<i>diga elle</i>	let him say
<i>digamos nós</i>	let us say
<i>dizei vós</i>	say you
<i>digão elles</i>	let them say

Optative Mood.

<i>que eu diga</i> <i>digas, &c.</i>	} that I may say, &c.
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IMPERFECT.

<i>que eu dissera, or dissesse</i> <i>disseras, or dissesseis</i> <i>disera, or dissesse</i> <i>disseramos, or dissessemos</i> <i>dissereis, or dissesseis</i> <i>disserão, or dissessem</i>	} that I might say, &c.
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SECOND IMPERFECT.

<i>diria</i> <i>dirias, &c.</i>	} I should say, &c.
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FUTURE.

<i>quando eu dissér</i> <i>disséres</i> <i>dissér, &c.</i>	} when I shall say, &c.
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Infinitive Mood.

<i>dizer</i>	to say
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GERUND.

<i>dizendo</i>	saying
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PARTICIPLES.

<i>ditto, ditto</i>	said
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Observe that the compounds *desdizer*, to unsay, and

contradizer, to contradict, are in all points conjugated like *dizer*.

CONJUGATION OF THE IRREGULAR VERB *QUERER*,
TO BE WILLING.

Indicative Mood.

PRESENT.

<i>quero</i>	}	I will, or am willing, &c.
<i>queres</i>		
<i>quer</i>		
<i>queremos</i>		
<i>quereis</i>		
<i>querem</i>		

IMPERFECT.

<i>queria</i>	}	I was willing, &c.
<i>querias, &c.</i>		

PRETERPERFECT DEFINITE.

<i>quize</i>	}	I have been willing, &c.
<i>quizeste</i>		
<i>quize</i>		
<i>quizémos</i>		
<i>quizéstes</i>		
<i>quizerão</i>		

FUTURE.

<i>quererei</i>	}	I shall be willing, &c.
<i>quererás, &c.</i>		

Imperative Mood.

<i>queiras tu</i>	be thou willing
<i>queira elle</i>	let him be willing
<i>queiramos nós</i>	let us be willing
<i>queirais vós</i>	be you willing
<i>queirão elles</i>	let them be willing

Optative and Subjunctive Moods.

que eu queira } that I may be willing, &c.
queiras, &c.

que eu quizerá, or quizesse that I were willing
quizeras, or quizesseis thou wert willing
quizerá, or quizesse he were willing
quizeramos, or quizessemos we were willing
quizeréis, or quizesseis you were willing
quizerão, or quizessem they were willing

SECOND IMPERFECT.

eu quieria } I should, or would be willing, &c.
quierias, &c.

FUTURE.

quando eu quizer } when I shall be willing, &c.
quizeres, &c.

Infinitive Mood.

querer to be willing

GERUND.

querendo being willing

PARTICIPLE.

querido been willing

Quer is sometimes a conjunction, when repeated in a sentence, and when it is rendered into English by *whether* and *or*; as *quer vós o tenhais feito, quer não* whether you have done that or no. But when it is not repeated, and is joined to the particle *se*, it is sometimes rendered into English by *at least*; as, *hum se quer*, one at least; and sometimes by *however*, when joined to the particle *que*; as, *como quer que seja*, how-

ever it be. In all which cases, it is not to be confounded with the third person singular of the indicative of the verb *querer*.

The verb *querer* is sometimes used with the particle *se* instead of the verb *dever*; as, *as cousas não se querem feitas á pressa*, things must not be done in a hurry.

OF THE IRREGULAR VERB *VALER*, TO BE WORTH.

I shall give no other tenses of this verb than the present indicative, the imperative, and the present of the subjunctive, none but these being irregular.

Indicative Mood.

PRESENT.

<i>valho</i>	}	I am worth, &c.
<i>vales</i>		
<i>vale, or val</i>		
<i>valemos</i>		
<i>valeis</i>		
<i>valem</i>		

Imperative Mood.

<i>vale tu</i>	be thou worth
<i>valha elle</i>	let him be worth
<i>valhamos nós</i>	let us be worth
<i>valei vós</i>	be you worth
<i>valhão elles</i>	let them be worth

Subjunctive Mood.

<i>que eu valha</i>	}	that I may be worth, &c.
<i>valhas</i>		
<i>valha</i>		
<i>valhamos</i>		
<i>valhais</i>		
<i>valhão</i>		

OF THE IRREGULAR VERB *PERDER*, TO LOSE.

This verb changes the *c* before *o* of the present indicative into *d* in the other persons of the same tense, as well as in the other tenses and moods, except the imperative and present subjunctive. It is conjugated in the following manner :

Indicative Mood.

PRESENT.

<i>perco</i>	I lose, &c.	<i>perdemos</i>
<i>perdes</i>	"	<i>perdeis</i>
<i>perde</i>	"	<i>perdem</i>

Imperative Mood.

<i>perde tu</i>	lose thou
<i>perca elle</i>	let him lose
<i>percamos nós</i>	let us lose
<i>perdei vós</i>	lose you
<i>percão elles</i>	let them lose

Subjunctive Mood.

<i>que eu perca</i>	} that I may lose, &c.
<i>percas</i>	
<i>perca, &c.</i>	

The compounds of the verb *ter*, as, *contenho*, I contain ; *detenho*, I detain, &c., are conjugated in like manner.

Some verbs of this conjugation are only irregular in the participle passive ; as *escrito*, from *escrever* ; *absolto*, from *absolver*.

Those that have the *j* before *o* in the present indicative, change the *j* into *g* in all tenses and persons, in which the *j* would otherwise meet with the vowels *i* or *e* ; as *eleger*, to elect ; *eu-elejo*, *tu-eleges*, &c., I elect, &c.

IMPERFECT.

elegia, &c.

PRETERDEFINITE.

elegi, elegeste, &c., I elected, &c.

The verbs ending in *eyo* in the present indicative, change that termination into *ia* in the imperfect, and into *i* in the preterdefinite, and are so conjugated.

PRESENT.

<i>eu leyo</i>	I read, &c.	<i>lêmos</i>
<i>lês</i>	„	<i>lêdes</i>
<i>lê</i>	„	<i>lêem</i>

IMPERFECT.

<i>eu lia</i>	} I did read, &c.
<i>lias, &c.</i>	

PRETERDEFINITE.

<i>eu li</i>	} I read, &c.
<i>leste, &c.</i>	

Imperative Mood.

		<i>leâmos nós</i>	let us read
<i>lê tu</i>	read thou	<i>lêde vós</i>	read you
<i>lea elle</i>	let him read	<i>leão elles</i>	let them read

Subjunctive Mood.

<i>que eu lea</i>	} that I may read, &c.
<i>leas</i>	
<i>lea, &c.</i>	

You must observe that they lose the *y* through all the other moods and tenses. The verb *crer*, to believe, is conjugated in the same manner.

OF THE IRREGULAR VERBS IN *IR*.*Indicative Mood.*

* PRESENT.

<i>vou</i>	I go	<i>vamos</i>	we go
<i>vas</i>	thou goest	<i>ides</i>	you go
<i>vai</i>	he goes	<i>vão</i>	they go

PRETERIMPERFECT.

<i>hia</i>	I did go, &c.	<i>hiamos</i>
<i>hias</i>	"	<i>hieis</i>
<i>hia</i>	"	<i>hião</i>

PRETERPERFECT DEFINITE.

<i>fui</i>	I went	<i>fomos</i>	we went
<i>foste</i>	thou went	<i>fostes</i>	you went
<i>foi</i>	he went	<i>forão</i>	they went

PRETERPERFECT.

<i>tenho</i>	} <i>ido</i> , I have gone, &c.	
<i>tens, &c.</i>		

PRETERPLUPERFECT.

<i>tinha</i>	} <i>ido</i> , I had gone, &c.	
<i>tinhas</i>		

FUTURE.

<i>irei</i>	} I shall, or will go, &c.	
<i>irás, &c.</i>		

Imperative Mood.

		<i>vamos nós</i>	let us go
<i>vai tu</i>	go thou	<i>ide vós</i>	go ye
<i>va elle</i>	let him go	<i>vão elles</i>	let them go

Optative and Subjunctive Moods.

<i>que eu va</i>	} that I may go, &c.	
<i>vas</i>		
<i>va</i>		

<i>vamos</i>	}	that we may go, &c.
<i>vades</i>		
<i>vão</i>		

FIRST PRETERIMPERFECT.

<i>que eu fora, or fosse</i>	}	that I might go, &c.
<i>foras, or fosses</i>		
<i>fora, or fosse</i>		
<i>foramos, or fossemos</i>		
<i>foreis, or fosseis</i>		
<i>forão, or fossem</i>		

SECOND PRETERIMPERFECT.

<i>iria</i>	}	I should go, &c.
<i>irias, &c.</i>		

PRETERPERFECT.

It is composed of the participle *ido* and the present subjunctive of the auxiliary verb *ter*.

PRETERPLUPERFECT.

It is composed of the participle *ido* and the first preterimperfect subjunctive of the auxiliary verb *ter*.

SECOND PRETERPLUPERFECT.

It is composed of the participle *ido* and the second preterimperfect subjunctive of the auxiliary verb *ter*.

FUTURE.

<i>quando eu for</i>	}	when I shall go, &c.
<i>fores</i>		
<i>for</i>		
<i>formos</i>		
<i>fordes</i>		
<i>forem</i>		

SECOND FUTURE.

<i>quando eu tiver</i>	}	<i>ido</i> , when I shall have gone, &c.
<i>tiveres, &c.</i>		

VERBS.

Infinitive Mood.

PRESENT.

ir to go

FUTURE.

indo going

PARTICIPLE.

ido gone

*VIR, TO COME.**Indicative Mood.*

PRESENT.

<i>venho</i>	I come, &c.	<i>vimos</i>
<i>vens</i>	„	<i>vindeis</i>
<i>vem</i>	„	<i>vêm</i>

IMPERFECT.

<i>vinha</i>	I did come, &c.	<i>vinhamos</i>
<i>vinhas</i>	„	<i>vinheis</i>
<i>vinha</i>	„	<i>vinhão</i>

PRETERDEFINITE.

<i>vim</i>	I came, &c.	<i>viemos</i>
<i>vieste</i>	„	<i>viestes</i>
<i>veio</i>	„	<i>vierão</i>

PRETERIMPERFECT.

<i>tenho vindo</i>	} I have come, &c.
<i>tens vindo, &c.</i>	

FUTURE.

<i>virei</i>	} I shall come, &c.
<i>virás, &c.</i>	

Imperative Mood.

		<i>venhamos nós</i>	let us come
<i>vem tu</i>	come thou	<i>vinde vós</i>	come you
<i>venha elle</i>	let him come	<i>venhão elles</i>	let them come

Optative Mood.

PRESENT.

que eu venha

IMPERFECT.

que eu viera, or viesse

SECOND IMPERFECT.

*viria, virias, &c.**Infinitive Mood.*

PRESENT.

vir to come

GERUND.

vindo coming

PARTICIPLE.

vindo come

The compounds of *vir*, as, *convir*, to be convenient; *sobrevir*, to come unlooked for, are conjugated in the same manner.

OF THE IRREGULAR VERBS, *MENTIR*, TO LIE; *SENTIR*, TO FEEL; *SERVIR*, TO SERVE; *FERIR*, TO WOUND.

These verbs change the *i* of the first person singular of the present tense, indicative, into *e* in the other persons of the same tense, as well as in the other tenses and

moods, except in the imperative and the present subjunctive. They are conjugated thus :

Indicative Mood.

<i>eu minto</i>	<i>tu mentes</i>	<i>elle mente, &c.</i>
<i>eu sinto</i>	<i>tu sentes</i>	<i>elle sente, &c.</i>
<i>eu sirvo</i>	<i>tu serves</i>	<i>elle serve, &c.</i>

Imperative Mood.

<i>mente tu</i>	<i>menta elle</i>	<i>mintamos nós</i>	<i>menti vós</i>	<i>mintão elles</i>
<i>sente tu</i>	<i>sinta elle</i>	<i>sintamos nós</i>	<i>senti vós</i>	<i>sintão elles</i>
<i>serve tu</i>	<i>sirva elle</i>	<i>sirvamos nós</i>	<i>servi vós</i>	<i>sirvão elles</i>

Subjunctive Mood.

<i>menta</i>	<i>mentas, &c.</i>
<i>sinta</i>	<i>sintas, &c.</i>
<i>sirva</i>	<i>sirvas, &c.</i>

The compounds, *desmentir*, *assentir*, *consentir*, *dissentir*, *presentir*, are conjugated like *mentir* and *sentir* ; and also the verbs *afferir*, *referir*, *conferir*, *deferir*, *differir*, *inferir*.

OF THE IRREGULAR VERBS, *AFFLIGIR*, TO AFFLICT ; *CORRIGIR*, TO CORRECT ; *FINGIR*, TO FEIGN ; *UNGIR*, TO ANOINT ; *COMPUNGIR*, *FRIGIR*, *DIRIGIR*, *TINGIR*, *CINGIR*, &c.

These verbs change the *g* of the infinitive mood into *j* in those tenses where the *g* would otherwise meet with the vowel *o*, as in the first person singular of the present indicative *afflijo* ; or *a*, as in the third person of the imperative in both numbers, in the first plural of the same tense, and in the present subjunctive.

OF THE IRREGULAR VERB *SEGUIR*, TO FOLLOW.

This verb changes the *e* of the infinitive mood into *i* in the first person singular of the present indicative, *eu sigo*, I follow; in the present subjunctive, *que eu siga*, that I may follow; and in the imperative it is conjugated thus: *segue tu*, *siga elle*, *sigamos nós*, *seguí vós*, *sigão elles*.

Observe that the *u* is lost in those tenses where it would otherwise meet with the vowels *o* and *a*, as you see in the examples: and this observation applies also to the verbs *distinguir*, to distinguish; *extinguir*, to extinguish, &c.

The compounds are *perseguir*, to persecute; *conseguir*, to obtain; *proseguir*, to pursue.

OF THE IRREGULAR VERB *OUVIR*, TO HEAR.

This verb changes the *v* of the infinitive mood into *ç* in the first person singular of the present indicative, *eu ouço*, I hear, *tu ouves*, &c.; in the present subjunctive and in the imperative mood it is conjugated thus: *ouve tu*, *ouça elle*, *ouçamos nós*, *ouvi vós*, *ouçam eles*, hear thou, &c.

OF THE IRREGULAR VERB *DORMIR*, TO SLEEP.

This verb changes the *o* of the infinitive mood into *u* in the first person singular of the present indicative, thus: *eu durmo*, *tu dormes*, *elle dorme*, &c., I sleep, &c. In the present subjunctive, *que eu durma*, &c., that I may sleep; and in the imperative mood, it is conjugated thus: *dorme tu*, *durma elle*, *durmamos nós*, *dormi vós*, *durmão elles*, sleep thou, &c.

OF THE IRREGULAR VERB *FUGIR*, TO FLY AWAY.

This verb is irregular in the present indicative, and is thus conjugated: *fujo, foges, foge, fugimos, fugis, fogem*. I ran away, &c. It is also irregular in the imperative mood, where it is conjugated thus: *foge tu, fuja elle, fujamos nós, fugi vós, fujão elles*. Finally, it is irregular in the present subjunctive; *que eu fuja, fujas, &c.*

It keeps the *u* in all other tenses and moods, as also the *g*.

The verb *surgir*, to arrive, or to come to an anchor, has the same irregularity, and makes *surto* in the participle passive.

The verbs, *subir, cubrir, encubrir, descobrir, acudir, bullir, sumir, consumir, cuspir, construir, tossir, &c.*, have the same irregularity in regard to the letter *u*.

OF THE IRREGULAR VERB *PEDIR*, TO ASK.

This verb is irregular in the first person singular of the present indicative and subjunctive, as well as in the imperative, in which it changes the *d* into *ç*.

Indicative Mood.

<i>eu peço</i>	I ask, &c.	<i>nós pedimos</i>
<i>tu pedes</i>	„	<i>vós pedis</i>
<i>elles pede</i>	„	<i>elles pedem</i>

Imperative Mood.

		<i>peçamos nós</i>	let us ask
<i>pede tu</i>	ask thou	<i>pedi vós</i>	ask you
<i>peça elle</i>	let him ask	<i>peção elles</i>	let them ask

Subjunctive Mood.

<i>que eu peça</i>	that I may ask, &c.	<i>peçamos</i>
<i>peças</i>	„	<i>peçais</i>
<i>peça</i>	„	<i>peção</i>

In like manner is conjugated the verb *medir*, to measure :
eu meço, tu medes, &c.

OF THE IRREGULAR VERB, *VESTIR*, TO DRESS.*Indicative Mood.*

PRESENT.

<i>eu visto</i>	I dress, &c.	<i>vestimos</i>
<i>vestes</i>	„	<i>vestis</i>
<i>veste</i>	„	<i>vestem</i>

Imperative Mood.

		<i>vistamos nós</i>	let us dress
<i>veste tu</i>	dress thou	<i>vesti vós</i>	dress you
<i>vista elle</i>	let him dress	<i>vistão elles</i>	let them dress

Subjunctive Mood.

PRESENT.

<i>que eu vista</i>	that I may dress, &c.	<i>vistamos</i>
<i>vistas</i>	„	<i>vistais</i>
<i>vista</i>	„	<i>vistão</i>

In all other tenses and moods it keeps the letter *e* ; and in like manner is conjugated the verb *despir*.

OF THE IRREGULAR VERB *SORTIR*, TO FURNISH.

Feyjó says, that the *o* of this verb is to be changed into *u* in those tenses where the *t* is followed by *e* or *a*, and that it is to be kept when the *t* is followed by *i* ; but in the *Fabula dos Planetas* we read, *surtio effeyto*, it took effect ; and *Andrade*, 2. part. *Apologet.*, we read, *não*

sortirão effeito, where the verb *sortirão* is in the same tense, viz. in the preterperfect definite; therefore nothing can be determined about the irregularity of this verb.

OF THE IRREGULAR VERB *CARPIR*, TO WEEP.

This verb is defective, and is only used in those tenses and persons where the *p* is followed by *i*; as *carpimos*, *carpis*, we weep, you weep. Preterimperfect, *carpia*, *carpias*, &c., I did weep, &c.

OF THE IRREGULAR VERB *PARIR*, TO BRING FORTH.

Indicative Mood.

PRESENT.

<i>eu paio</i>	I bring forth, &c.	<i>parimos</i>
<i>pares</i>	„	<i>paris</i>
<i>pare</i>	„	<i>parem</i>

IMPERFECT.

paria, &c.

Imperative Mood.

<i>pare tu</i>	bring thou forth, &c.	<i>pairamos</i>
<i>paira elle</i>	„	<i>pairão</i>

Subjunctive Mood.

PRESENT.

<i>que eu paira</i>	that I may bring forth, &c.	<i>pairamos</i>
<i>pairas</i>	„	<i>pairais</i>
<i>paira</i>	„	<i>pairão</i>

OF THE IRREGULAR VERB *REPETIR*, TO REPEAT.

Indicative Mood.

PRESENT.

<i>repito</i>	I repeat, &c.	<i>repetimos</i>
<i>repetes</i>	„	<i>repetis</i>
<i>repete</i>	„	<i>repetem</i>

IMPERFECT.

repetia, repetias, &c.

PRETERPERFECT DEFINITE.

repeti, repetiste, &c.

Imperative Mood.

<i>repete tu</i>	repeat thou, &c.	<i>repitamos, &c.</i>
<i>repita elle</i>	„	„

Subjunctive Mood.

PRESENT.

<i>que eu repita</i>	} that I may repeat, &c.
<i>repitas, &c.</i>	

IMPERFECT.

repetira, or repitesse that I might repeat.

OF THE IRREGULAR VERBS, *SAHIR*, TO GO OUT, AND
CAHIR, TO FALL.

Indicative Mood.

PRESENT.

<i>sayo</i>	I go out, &c.	<i>sahimos</i>
<i>sahes</i>	„	<i>sahis</i>
<i>sahé</i>	„	<i>sahem</i>

PRETERIMPERFECT.

sahia, sahias, &c.

PRETERPERFECT DEFINITE.

sahi, sahiste, &c.

Imperative Mood.

<i>sahé tu</i>	<i>sahamos nós</i>
<i>saya elle</i>	<i>sahi vós</i>
	<i>sayão elles</i>

*Subjunctive Mood.**que eu saya, sayas, &c.*

This is the common way of writing the irregular tenses of the verb *sahir*, as well as those of the verb *cahir*, viz. *eu cayo, tu cahes, &c.*, I fall, &c., according to *Feyjó*.

OF THE IRREGULAR VERB *ORDIR*, TO WARP IN A LOOM.

Feyjó says that this verb changes the *o* into *u* in those persons where it would otherwise meet with the syllables *da, de, do*.

OF THE IRREGULAR VERB *ADVERTIR*, TO WARN.

Advertir is irregular in the following tenses, only by changing *vir* into *ver*.

Indicative Mood.

PRESENT.

<i>advirto</i>	I warn, &c.	<i>advertimos</i>
<i>advertes</i>	„	<i>advertis</i>
<i>adverte</i>	„	<i>advertem</i>

Imperative Mood.

<i>adverte tu</i>	warn thou, &c.	<i>advertamos nós</i>
<i>advirta elle</i>		<i>adverti vós</i>
		<i>advirtão elles</i>

Subjunctive Mood.

PRESENT.

<i>que eu advirta</i>	that I may warn, &c.	<i>advirtamos</i>
<i>advirtas</i>	„	<i>advirtais</i>
<i>advirta</i>	„	<i>advirtão</i>

CONJUGATION OF THE IRREGULAR VERB *PÔR*, TO
PLACE.

Indicative Mood.

PRESENT.

<i>ponho</i>	I put, &c.	<i>pômos</i>
<i>pões</i>	"	<i>ponde</i>
<i>põe</i>	"	<i>põem</i>

PRETERIMPERFECT.

<i>punha</i>	I did put, &c.	<i>punhamos</i>
<i>punhas</i>	"	<i>punheis</i>
<i>punha</i>	"	<i>punhão</i>

PRETERPERFECT DEFINITE.

<i>puz</i>	I put, &c.	<i>puzemos</i>
<i>puzeste</i>	"	<i>puzestes</i>
<i>poz</i>	"	<i>puzerão</i>

PRETERPERFECT.

It is composed of the present indicative of the auxiliary verb *ter*, and the participle *posto*.

PRETERPLUPERFECT.

Composed of the participle *posto*, and the imperfect of the auxiliary verb *ter*.

FUTURE.

<i>porei</i>	I shall, or will put, &c.	<i>poremos</i>
<i>porás</i>	"	<i>poreis</i>
<i>porá</i>	"	<i>porão</i>

Imperative Mood.

<i>põe</i>	put thou, &c.	<i>ponhamos nós</i>
<i>ponha elle</i>		<i>ponde vós</i>
		<i>ponhão elles</i>

Optative and Subjunctive Moods.

PRESENT.

que eu ponha
tu ponhas, &c. } that I may put, &c.

SECOND PRETERIMPERFECT.

que eu puzera, or puzesse
tu puzeras, or puzesses, &c. } that I might put, &c.

SECOND PRETERIMPERFECT.

eu poria
tu porias, &c. } I should put, &c.

PRETERPERFECT.

It is composed of the participle *posto*, and the present subjunctive of the auxiliary verb *ter*.

PRETERPLUPERFECT.

Composed of the participle *posto*, and the first preterimperfect subjunctive of the auxiliary verb *ter*.

SECOND PRETERPLUPERFECT.

Composed of the participle *posto*, and the second preterimperfect subjunctive of the auxiliary verb *ter*.

FUTURE.

quando eu poser
tu poseres, &c. } when I shall put, &c.

SECOND FUTURE.

Composed of the participle *posto*, and the future subjunctive of the auxiliary verb *ter*.

Infinitive Mood.

PRESENT.

pôr to put

GERUND.

pondo

putting

PARTICIPLE PASSIVE.

posto

put

After the same manner are conjugated the verbs derived from *pôr* ; as, *compôr*, to compose ; *dispôr*, to dispose ; *prôpor*, to propose, &c.

Some verbs are irregular only in the participle passive ; as, *aberto*, from *abrir* ; *escrito*, from *escrever*, &c.

OF NEUTER VERBS.

Neuter verbs are those which make a complete sense of themselves, and do not govern any case after them, like the active verbs, as, *dormir*, to sleep ; *andar*, to go ; *tremar*, to tremble, &c. There are, however, some neuter verbs which may govern an accusative ; as, *dormir hum sono profundo*, to sleep soundly ; *eu fui andando meu caminho, e não disse huma palavra*, I went my way, and said not a word. Neuter verbs may also be defined as those which, in their compound tenses, are seldom conjugated with the verb *ser*, to be ; as, I sleep, I tremble, I speak, &c. We may indeed say, *eu tenho dormido*, I have slept, *eu tenho tremido*, I have trembled ; but not, I am slept, &c. I said *seldom*, because sometimes neuter verbs may be conjugated with the verb *ser*, as, *ser bem fallado*, to have a good name.

It is necessary to be acquainted with the nature of a neuter verb, to avoid mistakes in the participle, as may be seen in the Syntax of Participles.

OF RECIPROCAL VERBS.

The term Reciprocal is given to such verbs as return the action upon the agent, and are conjugated through all their tenses with the conjunctive pronouns *me*, *te*, *se*, &c.

EXAMPLE.

Indicative Mood.

PRESENT.

<i>eu me arrependo</i>	}	I repent, &c.
<i>tu te arrependes</i>		
<i>elle se arrepende</i>		

IMPERFECT.

<i>eu me arrependia</i>	I did repent, &c.
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and so of the rest.

Yet, it is to be observed that the conjunctive pronouns *me*, *te*, &c., may be placed either before or after the verb in the indicative, and consequently we may say, *eu me lembro*, or *eu lembro-me*, I remember; *me lembrei*, or *lembrei-me*, I remembered, &c. But in the imperative they should be placed after the verb, as in the following

EXAMPLE.

		<i>lembremo-nos nós</i>
<i>lembra-te tu</i>	remember thou, &c.	<i>lembrai-vos vós</i>
<i>lembre-se elle</i>	„	<i>lembrem-se elles</i>

In which example you will observe, also, that the first person plural, which in the other verbs is like the first person plural of the present subjunctive, has the last consonant, *s*, cut off; and so from *lembremos*, we cut off the *s* to make *lembremo-nos*; and from *arrepandamos*, we make *arrepandamo-nos*, &c. In regard to the infinitive,

we may say, *he necessario arrepender-se dos peccados*, it is necessary to repent of sins; *he necessario lembrar-se*, it is necessary to remember; and not, *se arrepender*, or, *se lembrar*. In like manner we may say, *lembrando-me*, remembering, and not *me lembrando*. But the present infinitive may be preceded by the particle *para* (which forms the Portuguese supine), and then the conjunctive pronoun may be placed either before or after it; and we may say, *para lembrar-se*, or, *para se lembrar*, to remember, or, in order to remember.

In the subjunctive mood, you must put the conjunctive pronoun before the present; but you must carefully observe, that the conjunctive pronouns must be placed before it when preceded by the particles *se*, if, *que*, that; thus we may say, *que eu me lembrasse*, *se eu me lembrasse*, that I might remember, &c.; but not *que eu lembrasse me*, &c. But when the first preterimperfect is not preceded by any particle, then you must place the conjunctive pronoun after it: as, *arrependera-me eu disso*, I wish I repented it.

In the second preterimperfect we may place the conjunctive pronouns either before or after it, therefore you may say, *arrependeria-me se*, &c., or, *eu me arrependeria se*, &c., I should repent if, &c.

In the future you must always place the conjunctive pronouns before it; thus *quando eu me lembrar*, when I shall remember; but not *quando eu lembrar-me*.

Note, all the verbs active may become reciprocals.

EXAMPLE.

<i>eu me amo</i>	I love myself
<i>tu te amas</i>	thou lovest thyself
<i>elle se ama</i>	he loves himself
<i>nós nos amos</i>	we love ourselves, &c.

CONJUGATION OF THE RECIPROCAL VERB, *IR-SE*,
TO GO AWAY.

Indicative Mood.

PRESENT.

<i>eu me vou</i>	I go away
<i>tu te vas, &c.</i>	thou goest away, &c.

PRETERIMPERFECT.

<i>eu me hia</i>	I did go away
<i>tu te hias, &c.</i>	thou didst go away, &c.

PRETERPERFECT DEFINITE.

<i>eu me fui</i>	I went away
<i>tu te foste, &c.</i>	thou wentst away, &c.

PRETERPERFECT.

<i>eu me tenho ido</i>	I am gone away, or I had gone away
<i>tu te tens ido, &c.</i>	thou hast gone away, &c.

PRETERPLUPERFECT.

<i>eu me tinha ido</i>	I was gone away, or I had gone away
<i>tu te tinhas ido, &c.</i>	thou hast gone away, &c.

FUTURE.

<i>eu me irei</i>	I shall, or will go away
<i>tu te irás, &c.</i>	thou shalt go away.

Imperative Mood.

<i>vai-te</i>	go thou away
<i>va-se</i>	let him go away
<i>vamo-nos</i>	let us go away
<i>ide-vos</i>	go away, get away, or get you gone
<i>vão-se</i>	let them go away

*Subjunctive Mood.***PRESENT.**

que eu me va that I may go away
que tu te vas, &c. that thou mayest go away, &c.

FIRST PRETERIMPERFECT.

eu me fora, or me fosse I went away
tu te foras, or te fosses, &c. thou wentest away, &c.

SECOND PRETERIMPERFECT.

eu me iria I would, &c.
tu te irias, &c. thou wouldst, &c.

PRETERPERFECT.

que eu me tenha ido that I have gone away, &c.

PRETERPLUPERFECT.

que eu me tivera, or me tivesse ido that I had gone away

SECOND PRETERPLUPERFECT.

eu me teria ido I should have gone away, &c.

FUTURE.

quando eu me for when I shall go away, &c.

SECOND FUTURE.

quando eu me tiver ido when I shall have gone away, &c.

Infinitive Mood.

ir-se to go away

PRETERPERFECT.

ter-se ido to have gone away

PARTICIPLES.**PRESENT.**

que se vai that is gone away

PRETERIT.

ido gone away

FUTURE.

que ha de ir-se that is to go away

GERUNDS.

indo-se going away
tendo-se ido having gone away

SUPINE.

para ir-se to go, or in order to go away

Observe, that in the compound tenses the pronouns *me*, *te*, &c., are placed before the auxiliary verb.

2ndly. This verb is also used in speaking of vessels to signify their being leaky; as, *vai-se a cuba*, the tub leaks. It is also used before the gerunds; as, *o inverno vai-se acabando*, the winter is drawing to an end; *elles vão-se preparando*, they are preparing themselves: in which examples the verb is to be rendered into English by *to be*, and without the addition of the adverb *away*; sometimes it is placed before the present infinitive; as, *ir-se deitar*, to go to bed.

OF THE RECIPROCAL VERB *VIR-SE*, TO COME AWAY.

This verb is to be conjugated like the verb *vir*; but you must place the conjunctive pronouns *me*, *te*, &c., according to the observations made above.

OF THE RECIPROCAL VERB *AVIR-SE*, TO AGREE.

This is a compound verb, which is to be conjugated by putting the particle *a* before the verb *vir* in all its tenses

and moods ; attending to the observations already made concerning the conjunctive pronouns ; and also in regard to the reciprocal verb *haver-se*, to behave ; in the conjugation of which, no more is necessary than to add the conjunctive pronouns to the verb *haver*.

IMPERSONAL VERBS.

There are three sorts of impersonal verbs, which have only the third person singular.

The first are properly impersonals of themselves ; as,

<i>succede</i>	it happens
<i>basta</i>	it is enough, or it suffices
<i>chove</i>	it rains
<i>troveja</i>	it thunders

The second are derived from active verbs, followed by the particle *se*, which renders them impersonal ; as, *ama-se*, they love ; *diz-se*, they say ; *nota-se*, it is noted. They are also called passive impersonals.

The third, which have a great affinity with reciprocal verbs, are conjugated with the conjunctive pronouns, *me*, *te*, *lhe*, *nos*, *vos*, *lhes* ; as, *doe-me*, *doe-te*, *doe-lhe*, &c.

THE IMPERSONAL VERBS OF THEMSELVES ARE :

<i>convem</i>	it is convenient
<i>succede</i>	it happens, or it falls out
<i>esta-me bem</i>	it becomes me
<i>basta</i>	it is enough
<i>ha-se</i>	it is necessary
<i>chovisca</i>	it misles
<i>chove</i> , or <i>cahe pedra</i>	it hails
<i>gea</i>	it freezes

neva, it snows
fuzila, or *relampaguea*, it lightens
importa, it matters, it concerns
parece, it seems

and the like, which are conjugated with the third person singular of each tense ; as,

Indicative Mood.

PRESENT.

chove it rains

IMPERFECT.

chovia it did rain

PRETERPERFECT DEFINITE.

choveo it rained

PRETERPERFECT.

tem chovido it has rained

PRETERPLUPERFECT.

tenha chovido it had rained

FUTURE.

choverá it shall, or will rain

Imperative Mood.

chôva let it rain

Optative and Subjunctive Moods.

PRESENT.

que chôva that it may rain

IMPERFECT.

que chovera, or *chovesse* that it might rain

SECOND IMPERFECT.

choveria it should rain

FUTURE.

quando chover when it shall rain

SECOND FUTURE.

quando tiver chovido when it shall have rained

Infinitive Mood.

chover to rain

The particle *se*, which composes the second sort of impersonal verbs, may be placed either before or after them; as, *diz-se*, they say; *sabe-se*, it is known; *sabia-se*, it was known; *logo se soube*, it was immediately known; *se diz*, it is said, &c., but sometimes they make no use of the particle *se*, and only put the verb in the third person plural; as, *dizem*, instead of *se diz*, they say.

In like manner all the active verbs may become impersonal.

In regard to these verbs, observe, when the noun that follows them is in the singular number, you must put the verb in the singular; if the noun be in the plural, you must put the verb in the plural.

EXAMPLE.

Louva-se o capitão, they praise the captain.

Louvão-se os capitães, they praise the captains.

Ve-se hum homem, they see a man.

Vêem-se homens, they see men.

When *lhe* is used after the word *se*, then *lhe* must be rendered into English by *his* or *her*; as, *louva-se-lhe o valor*, they praise his, or her courage.

The third sort of impersonal verbs are such as are con-

jugated with the personal pronouns, *me, te, lhe, &c.*, with the third person singular.

EXAMPLE.

Indicative Mood.

PRESENT.

<i>desagrada-me</i>	I am displeased, or it displeases me
<i>desagrada-te</i>	thou art displeased
<i>desagrada-lhe</i>	he, or she is displeased
<i>desagrada-nos</i>	we are displeased
<i>desagrada-vos</i>	you are displeased
<i>desagrada-lhes</i>	they are displeased

IMPERFECT.

<i>desagradava-me</i>	I was displeased
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PRETERPERFECT DEFINITE.

<i>desagradou-me</i>	I was displeased
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FUTURE.

<i>desagradar-me-ha</i>	I shall be displeased
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Optative Mood.

<i>que me desagrade</i>	that I may be displeased
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IMPERFECT.

<i>que me desagradara, or desagradasse</i>	that I were displeased.
--	-------------------------

SECOND IMPERFECT.

<i>desagradar-me-hia</i>	I should be displeased
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Conjugate after the same manner,

succede-me, it happens to me
doe-me, it grieves, or it pains me
parece-me, it seems to me
he-me preciso, it behoves me

agrada-me, it pleases me

lembro-me, I remember

Many of these impersonal verbs have the third person singular and plural ; as,

doe me a perna, my leg pains me

doem me os olhos, I have sore eyes

o vosso vestido parece-me novo, your coat appears new to me

os vossos sapatos me parecem muito compridos, your shoes seem to me too long.

OF THE VERB *SER*, TO BE.

The verb *ser* is also used as an impersonal, as will be seen in the following examples : *he tempo de levantar-se*, it is time to get up ; *era tempo de hir*, it was time to go, &c., and particularly when it is conjugated with the adjectives, *preciso* or *necessario* ; as, *he preciso*, or *necessario fazer isto*, this must be done ; *era preciso*, or *necessario escrever*, it was necessary to write ; *eu iria, se fosse preciso*, I would go if it should be necessary ; *he preciso que eu va*, I must go ; *he preciso que eu leya*, I must read ; *he preciso que elle coma*, he must eat ; *seria preciso que eu fosse*, I should go. You see by the last examples, that when the verb *ser* and the adjective are before the conjunctive mood with the participle *que*, the conjunctive is rendered in English by the infinitive ; but if the verb *ser* is followed by the relative or particle *que*, it must then be rendered in English in the following manner ; as, *eu he que tenho feito aquillo*, it is I who have done that ; *tu he que tens*, &c., it is thou who hast, &c. ; *elle he que tem*, &c., it is he who, &c. ; *nós he que temos*,

ÿc., it is we who have, &c.; *vós he que tendes*, *ÿc.*, it is you who have, &c.; *elles he que têm*, *ÿc.*, it is they who have, &c.; *a ley he que o manda*, it is the law that prescribes it; *ella he que o cré*, it is she who believes it; *elles he que o fizerão?* is it they have done it? *eu he que o fiz*, it was I did it; *então he que eu tomo as minhas medidas*, it is then I take my measures; *então he que eu vi*, it was then I saw, or *only* then I saw. You may observe that *que* is not relative in the last examples, and that it is left out in English.

OF THE VERB *H A V E R*, WHEN IT IS IMPERSONAL.

It is to be thus conjugated.

Indicative Mood.

PRESENT.

ha, or *não ha*, there is, or there is not, or there are, or there are not.

IMPERFECT.

havia there was, or there were

PRETERPERFECT DEFINITE.

houve there was, or there were

PRETERPERFECT.

tem havido there has been, or there have been

PRETERPLUPERFECT.

tinha havido there had been

FUTURE.

haverá there shall be

Imperative Mood.

haja let there be

Optative and Subjunctive Moods.

que haja that there may be

IMPERFECT.

que houvera, or houvesse that there were

SECOND IMPERFECT.

haveria there would be

PRETERPERFECT.

que tenha havido if there had been

PRETERPLUPERFECT.

se tivesse havido if there had been

FUTURE.

quando houver when there will, or shall be

SECOND FUTURE.

quando tiver havido when there shall have been

Infinitive Mood.

haver there to be

PRETERIT.

ter havido there to have been

GERUNDS.

havendo there being

tendo havido in there having been

Those who learn Portuguese are greatly at a loss how to render the following expressions, *there is not ; is there ?*

although there is nothing more easy. I have explained them at large in the following conjugation.

CONJUGATION OF THE IMPERSONAL VERB, *there is*, *HA*,
WHEN IT MARKS THE PLACE, THROUGH ALL ITS
TENSES.

There is of it	<i>ha lá disso</i>
There is not of it	<i>não ha lá disso</i>
Is there of it?	<i>ha lá disso?</i>
Is there not of it?	<i>não ha lá disso?</i>
There was of it	<i>ha-via lá disso</i>
There was not of it	<i>não havia lá disso</i>
Was there of it?	<i>havia lá disso?</i>
Was there not of it?	<i>não havia lá disso?</i>
There was of it	<i>houve lá disso</i>
There was not of it	<i>não houve lá disso</i>
Was there of it?	<i>houve lá disso?</i>
Was there not of it?	<i>não houve lá disso?</i>
There shall be of it	<i>haverá lá disso</i>
There shall not be of it	<i>não haverá lá disso</i>
Shall there be of it?	<i>haverá lá disso?</i>
Shall there not be of it?	<i>não haverá lá disso?</i>
That there may be of it	<i>que haja lá disso</i>
That there may not be of it	<i>não haja lá disso</i>
That there were of it	<i>que houvera, or houvesse lá disso</i>
That there were not of it	<i>não houvera, or houvesse lá disso</i>
There would be of it	<i>haveria lá disso</i>
There would not be of it	<i>não haveria lá disso</i>

Would there not be of it ?	<i>não haveria lá disso ?</i>
If there had been of it	<i>se tivesse havido lá disso</i>
If there had not been of it	<i>se não tivesse havido lá disso</i>
Had there been of it	<i>teria havido lá disso ?</i>
Had there not been of it	<i>não teria havido lá disso ?</i>
There would have been of it	<i>teria havido lá disso</i>
There would not have been of it	<i>não teria havido lá disso</i>
Would there have been of it ?	<i>teria havido lá disso ?</i>
Would there not have been of it ?	<i>não teria havido lá disso ?</i>
When there will be of it	<i>quando houver lá disso</i>
When there will not be of it	<i>quando não houver lá disso</i>
When there will have been of it	<i>quando tiver havido lá disso</i>
When there will not have been of it	<i>quando não tiver havido lá disso</i>
Will there have been of it ?	<i>terá havido lá disso ?</i>
Will there not have been too much of it ?	<i>não terá havido demasiado lá disso ?</i>
For there having been too much of it	<i>por ter havido lá demasiadamente disso</i>
In there having been too little of it	<i>tendo havido lá muito pouco disso</i>

Most sentences beginning with the word *some*, and the verb *to be*, are expressed in Portuguese by the impersonal *ha* ; as, some friends are false, *ha amigos falsos* ;

some Christians are unworthy of that name, *ha Christãos que não são dignos de tal nome*.

Observe, that *ha* comes before a substantive even of the plural number.

The impersonal *ha* is besides used to denote a quantity of time, space, and number ; as, *ha dez annos que morreo*, he has been dead these ten years ; or, he died ten years ago : *ha trinta milhões d'almas em França*, there are thirty millions of souls in France ; *de Paris a Londres, ha 120 legoas*, Paris is 120 leagues from London.

The question of space is asked thus, *quanto ha de Paris a Londres ?* how far is Paris from London ?

OF THE IMPERSONAL VERB *HA-SE*, IT IS NECESSARY,
OR MUST.

This verb answers to the Italian *bisogna*, and to the French *il faut*, and always requires after it the particle *de*, and the infinite. It denotes the necessity of doing something, and is rendered in English by *must*, and sometimes by the verb *to be*, through all its tenses, with the words *necessary*, *requisite*, *needful*, &c., and as it denotes the necessity of doing something in general, without specifying who *must*, therefore the agent coming before *must* may be either *I*, or *we*, *he*, or *she*, or *anybody*, according to the subject of the sentence ; as,

Ha-se de fazer aquillo, one, or we, or you, or he, or somebody must do that.

Ha-se de hir, I, or you, or we, or somebody must go.

Sometimes the verb coming after this impersonal, is rendered in English by the passive voice ; as, *ha-se de fazer isto*, this must be done.

It is very often joined with *mister* ; as *há-se de mister dinheiro para demandas*, one must have money to go to law ; *a-se de mister hum bom amigo para fazer fortuna no mundo*, to push one's fortune in the world, one must have a good friend.

In the conjugation of this verb, you must use the verb *to be* with the word *necessary*, as I have already said.

EXAMPLE.

Present, *ha-se*, it is necessary. Imperfect, *havia-se*, it was necessary ; and so through all the tenses and moods.

Sometimes the infinitive that follows the particle *de* is placed between the impersonal and its particle *se* ; as, *ha-de achar-se*, it was to be found ; and sometimes the infinitive precedes the impersonal, and this follows the particle *se* ; as, *achar se-ha*, it will be found ; in this case you must not join the particle *de* to it. Observe, that the infinitive may be also placed between the imperfect tense of this impersonal verb and its particle *se* ; as, *havia de achar-se*, it was to be found ; but when the infinitive precedes both the impersonal and its particle *se*, then you must put the particle *se* before the impersonal, and make use of the imperfect *hia*, and not *havia* ; thus we must say, *achar-se hia*, and not *achar-se havia*.

OF THE DEFECTIVE VERBS, *CARPIR*, TO WEEP, AND
SOER, TO BE WONT.

The verb *carpir* is used only in those tenses and persons where the *p* is followed by an *i* ; as, *carpimos*, *carpis*, we weep, you weep. Preterimp. *carpia*, *carpias*, &c. ; I did weep, &c.

The verb *soer* is only used in the third persons of the present indicative, of the preterimperfect of the same mood, and in the gerund; as, *elle soe*, he is wont; *elles soem*, they are wont. Imperf. *elle soia*, he was wont; *elles soião*, they were wont. Gerund, *soendo*, being wont.

CHAPTER VI.

OF THE PARTICIPLES.

THE participle is a tense of the infinitive, which serves to form the preterperfects and preterpluperfects of all the verbs; as, *tenho amado*, I have loved; *tinha amado*, I had loved.

Amado is a participle, and all the verbs in *ar* form the participle in *ado*; as, *amado*, *cantado*, &c.

Amado is likewise a noun adjective. Example: *Homem amado*, *molher amada*; *livros amados*, *letras amadas*.

Some participles are frequently abridged; as, *envolto*, or *envolvido*, *corrupto*, or *corrompido*, *enxuto*, or *enxugado*, and several others, which the use of authors will point to you.

The regular verbs ending in *er*, or *ir*, form the participle in *ido*; as, *vendido*, *recebido*, *luzido*, *nutrido*, &c.

There are three sorts of participles; namely, active, passive, and absolute.

The active participles are preceded by the verb *ter*; as, *tenho amado*, *tinha amado*, &c.

The passive participles are preceded by the verb *ser*, to be; *sou amado*, *sendo louvado*, &c.

The passive participles are of the same nature as those called *absolute* in Latin; and you must observe, that *having* and *being* are often left out in Portuguese.

EXAMPLES.

Feito isto, having done this.

Dito isto, having said so.

Acabada a cea, after he, or they have supped.

The auxiliary and participle are not always immediately joined together in compound tenses ; as, *Nós temos, com a graça de Deos, vencido os nossos inimigos*, we have, by the grace of God, overcome our enemies.

CHAPTER VII.

OF THE ADVERBS.

THE adverb is that which gives more or less force to the verb.

The adverb has the same effect with the verb as the adjective with the substantive : it explains the accidents and circumstances of the action of the verb.

There are a great many sorts ; as, adverbs of time, place, quantity, &c.

Adverbs of time ; as, at present, *presentemente* ; now, *agora* ; yesterday, *hontem* ; to-day, *hoje* ; never, *nunca* ; always, *sempre* ; in the meantime, *entretanto*.

Adverbs of place ; as, where, *onde* ; here, *aqui* ; from whence, *donde* ; there, *ali* ; from hence, *daqui* ; above, *em cima* ; below, *em baxo* ; far, *longe* ; near, *perto*.

Adverbs of quantity ; as, how much, *quanto* ; how many, *quantos*, or *quantas* ; so much, *tanto* ; much, *muito* ; little, *pouco*.

A great many adverbs are formed from adjectives, changing *o* into *amente* ; *santo*, *santamente*, holily ; *rico*, *ricamente*, richly ; *douto*, *doutamente*, learnedly.

From adjectives in *e*, or *l*, we likewise form adverbs, by adding *mente* to them ; as,

Constante, constantemente, constantly.

Diligente, diligentemente, diligently.

Prudente, prudentemente, prudently.

Fiel, fielmente, faithfully.

In order to assist the memory of those who are learning the Portuguese language, I have here collected a large number of adverbs, which, by frequent repetition, may be easily retained, especially those terminated in *mente*.

A COLLECTION OF ADVERBS.

<i>Abundantemente</i> , abundantly	<i>Adeos</i> , farewell
<i>Com razão, justamente</i> , justly	<i>Admiravelmente, Maravilhosamente, ás mil maravilhas</i> ,
<i>Absolutamente</i> , absolutely	admirably
<i>Antigamente</i> , anciently	<i>Astutamente</i> , cunningly
<i>De proposito</i> , purposely	<i>Atraçoadamente</i> , treacher-
<i>Agora, or por hora</i> , now at this time	ously
<i>Já, para já</i> , now, immediately	<i>De maravilha</i> , very seldom
<i>Assim</i> , so	<i>A miudo</i> , often
<i>Com condição</i> , upon condition	<i>Tão</i> , so
<i>De parte</i> , aside	<i>A pressa</i> , in haste
<i>De travez</i> , askance, askint ; as, <i>olhar de travez</i> , to look askew, or askint	<i>Facilmente</i> , easily
<i>Atualmente</i> , actually	<i>A'o avesso</i> , or <i>ás avessas</i> , the wrong side outward
<i>Quasi</i> , pretty near, almost	<i>De improviso</i> , or <i>improvisamente</i> , unawares
<i>Então</i> , then	<i>Livremente</i> , freely
	<i>Muito</i> , much

<i>Desde então</i> , since that	<i>Depressa</i> , quickly
time	<i>Aqui</i> , here
<i>Desde quando?</i> since when?	<i>Até aqui</i> , as far as here, or
<i>De quando ha?</i> from what	till now, or hitherto
time? how long?	<i>D'aqui, em diante</i> , hencefor-
<i>De quando em quando</i> , now	ward, or hereafter
and then, ever and anon	<i>Bem</i> , well
<i>Quando bem</i> , or <i>ainda quando</i> ,	<i>A'manhã</i> , to-morrow
albeit, although it should	<i>A'manhã, pela manhã</i> , to-
be	morrow morning
<i>Quando muito</i> , at the most	<i>Despois d'a'manhã</i> , after to-
<i>Quando menos</i> , at least	morrow
<i>Cá</i> , here, or hither	<i>Ultimamente</i> , lastly
<i>Lá</i> , there	<i>Como</i> , as
<i>Ali</i> , there, in that place	<i>Como?</i> how?
<i>Ahi</i> , there, expresses the	<i>Cedo</i> , soon
place where stands the	<i>Tarde</i> , late
person spoken to; as, <i>ahi</i>	<i>Primeiro que</i> , before that
<i>onde estás</i> , there where	<i>Primeiro que tudo</i> , before all,
you are	or in the first place
<i>Acolá</i> , there	<i>Fóra</i> , abroad, out
<i>Traz</i> , or <i>detráz</i> , behind	<i>Já</i> , already
<i>Para traz</i> , backward	<i>De salto</i> , at one jump
<i>Isto he</i> , to wit	<i>De quando em quando</i> , from
<i>Em vez</i> , instead	time to time
<i>Tambem</i> , also	<i>Antes</i> , before
<i>Tanto que</i> }	<i>Despois</i> , afterwards
<i>Logo que</i> } as soon as	<i>Juntamente</i> , together
<i>De pensado</i> , wilfully	<i>Enteiramente</i> , entirely
<i>Acaso</i> , by chance	<i>Ao redor</i> , or <i>em tórno</i> , about
<i>Fixamente</i> , stedfastly	<i>De balde</i> , in vain
<i>Finalmente</i> , finally	<i>Loucamente</i> , madly
<i>Muito</i> , very	<i>Mal</i> , ill
<i>Atrevidamente</i> , boldly	<i>Mais</i> , more

<i>Felicemente</i> , happily	<i>Menos</i> , less
<i>Vergonhosamente</i> , shamefully	<i>Até</i> , until, or even
<i>Nunca</i> , never	<i>Sim</i> , yes
<i>Nunca mais</i> , never since	<i>Não</i> , no, not
<i>Logo</i> , immediately	<i>Onde</i> , where
<i>Ainda</i> , yet ; as, <i>ainda não</i>	<i>De cór</i> , by heart
<i>veio</i> , he is not come yet	<i>A's vezes</i> , sometimes, from
<i>Ainda</i> , even ; as, <i>seria ver-</i>	time to time
<i>gonha ainda o fallar nisso</i> , <i>Quando</i> , when	
it were a shame even to	<i>Nada</i> , nothing
speak of it	<i>Verdadeiramente</i> , truly
<i>Nem se quer</i> , even	<i>Dentro</i> , within
<i>Vilmente</i> , basely	<i>Devagar</i> , softly

CHAPTER VIII.

OF THE PREPOSITIONS.

PREPOSITIONS are indeclinable, and most commonly set before a noun, a pronoun, or verb.

Every preposition requires some case after it, as you will see in the following collection :

GENITIVE.

<i>Antes do dia</i> , before day-break
<i>Diante de Deos</i> , before God
<i>Dentro da igreja</i> , within the church
<i>De traz do palacio</i> , behind the palace
<i>Debaxo da mesa</i> , under the table
<i>Em cima da mesa</i> , upon the table
<i>Alem</i> , besides
<i>Alem dos mares</i> , on that side of the seas
<i>Alem disso</i> , besides that, moreover

Alem de que, idem

Aquem, or *dáquem dos mares*, on this side of the seas

Ao redor, or *em contorno da cidade*, round about the city

Perto de Londres, near London

Acerca da quelle negocio, concerning that affair

Fora da casa, out of the house

Fora de perigo, out of danger

Fora de si, out of one's wits

Note : this preposition governs also a nominative ; as, *fora seu irmão*, except his brother, or his brother excepted.

De frente de minha casa, over against my house

De frente da igreja, facing the church

Depois de cea, after supper

DATIVE.

Quanto áquillo, with respect to that

Pegado á muralha, close to the wall

Desde o bico do pé até á cabeça, from top to toe

ACCUSATIVE.

Perante o juiz, before the judge

Entre, between, among, or amongst

Entre os homens, among men

Sobre a mesa, upon the table

Conforme, or *segundo a ley*, according to the law

Por amor de Deos, for God's sake

Pelo mundo, through the world

Pela rua, through the streets

Pelas terras, through the lands

Por grande que seja, let it be ever so great

Contra elles, against them

Traz o templo, behind the temple

Durante, during; as, *durante o inverno*, during the winter

We shall be more particular about prepositions when we examine their construction.

CHAPTER IX.

OF THE CONJUNCTIONS.

A CONJUNCTION is an indeclinable part of speech which serves to join the members and parts of speech together, in showing the dependency of relation and coherency between the words and sentences.

Some conjunctions are copulative, which join, and, as it were, couple two terms together; as, *e*, *Portugezes e Inglezes*, Portuguese and English.

Some are disjunctive, which show separation or division; as, *nem*, nor, neither; *ou*, either, or. Example: *nem este, nem aquella*, neither this, nor that; *ou este, ou aquella*, either this or that; *nem mais, nem menos*, neither more nor less; *quer o faça, quer não, tudo para mim he o mesmo*, it is all one to me whether he does it or no; *quer seja verdade, quer não*, whether it be true or not; *nem se quer hum*, not even one.

The adversative, denote restriction, or contrariety; as, *mas*, or *porem*, but; *com tudo*, yet, however; *mas antes, or pello contrario*, nay.

The conditional conjunctions suppose a condition, and serve to restrain and limit what has just been said; as, *se*, if; *com condiçam que, com isto que, dado caso que*, provided that, or upon condition that, or in case that, &c.

The concessive, which show the assent we give to a thing; as, *embora*, or *seja embora*, well and good; *está*, *feito*, done, agreed.

The casual, show the reason of something; as, *porque*, for, or because, or why.

The concluding, denote a consequence drawn from what is before; as, *logo*, or *por consequencia*, therefore, then, or consequently.

The transitive, which serve to pass from one sentence to another; as, *álem disso*, moreover, or besides that; *sobre tudo*, or *em summa*, after all, upon the whole, in the main; *a proposito*, now I think of it, or now we are speaking of that.

There are others of a different sort; as, *se quer*, or *ao menos*, at least; *ainda que*, although; *de sorte que*, so that; *antes quero pedir que furtar*, I will rather beg than steal; *antes morrerei que dizer-volo*, I will rather die than tell you; *já que*, since, &c.

To the above-mentioned parts of speech, grammarians have added *Interjections*, which are particles serving to denote some passion or emotion of the mind; but there is another sort, which may be called demonstrative; as, *aqui* and *lá*. Example: *este homem aqui*, this man; *aquella molher lá*, that woman, &c.; and some others continuative, because they denote continuation in the speech; as, *com effeito*, in effect; *álem disso*, besides; *ora vejamos*, now let us see; *finalmente fomo-nos embora*, and so we went away. To which we may add those invented to imitate the sounds of dumb creatures, and the noise which is occasioned by the clashing of bodies against one another; as, *zaz*, *traz*, &c.

INTERJECTIVE PARTICLES.

OF JOY.

Ha, ha, ha ! Ha, ha, ha !
Oh que gosto ! Oh joy !

OF GRIEF.

Ay ! Alas ! ah !
Ay de mim ! Woe is me ! lack !
Meu Deos ! My God !

OF PAIN.

Ay ! Ay !
Oh ! Oh !

TO ENCOURAGE.

Animo !
Ora vamos ! } Come, come, on !

TO CALL.

O, olá ! Ho ! hey ! hip !

OF ADMIRATION OR SURPRISE.

Oh, ó lá, ahi ! Lack-a-day !
Apré ! Heyday

OF AVERSION.

Irra ! Away !
Nada ! Away with !
Fora ! Fie !

FOR MAKING PEOPLE GO OUT OF THE WAY, OR STAND AWAY.

Guardem-se, or arredem-se ! Have a care, clear the way, or stand away !

FOR SHOUTING.

Viva ! Huzza !

OF SILENCE.

Calai-vos ! Hush ! Peace !

OF CURSING AND THREATENING.

Ai, guai ! Woe !

FOR DERISION.

Ah ! Ah ! oh ! oh ! oh !

OF WISHING.

*Ó provera a Deos ! Would to God !**Oxalá ! or hah ! O that !**Ó se ! would !*

The interjection *Ó* serves for different emotions of the mind, as, admiration, grief, wish, &c., and sometimes is used ironically, but differently uttered, according to the emotion which it expresses.

SOME ABBREVIATIONS USED IN THE PORTUGUESE LANGUAGE.

An ^{to}	<i>Antonio</i>	Anthony
Seb ^{am}	<i>Sebastiam</i>	Sebastian
B ^{mo} P ^e	<i>Beatissimo Padre</i>	The most blessed Father
Cap ^m	<i>Capitão</i>	Captain
Comp ^a	<i>Companhia</i>	Company
Corr ^o	<i>Correio</i>	Post
D.	<i>Dom, or Dona</i>	Don, or Dona
D ^r , D ^{or}	<i>Doutor</i>	Doctor
D ^s	<i>Deos</i>	God
D ^o , D ^a	<i>Ditto, ditto</i>	Said

Ex ^{mo} , Ex ^{ma}	<i>Excellentissimo, ma</i>	Most excellent
V. E.	<i>Vossa excellencia</i>	Your Excellence
V. S.	<i>Vossa senhoria</i>	Your Lordship
V. A.	<i>Vossa alteza</i>	Your Highness
V. M. or V ^{mce}	<i>Vossa mercê</i>	You
V. P.	<i>Vossa paternidade</i>	Your Paternity
V. Mag ^{da}	<i>Vossa Magestade</i>	Your Majesty
S.	<i>Santo</i>	Saint
Fran ^{co}	<i>Francisco</i>	Francis
G ^{do}	<i>Guarde</i>	Save
J. H. S.	<i>Jesus</i>	Jesus
M ^a A ^a	<i>Muitos annos</i>	Many years
M ^a	<i>Mestre</i>	Master
S ^{or} , S ^{ra}	<i>Senhor, ora</i>	Sir, Lady
R ^{mo}	<i>Reverendissimo</i>	Most Reverend
P ^a	<i>Para</i>	For
Q ^a	<i>Que</i>	That
Q ^{do}	<i>Quando</i>	When
Q ^m	<i>Quem</i>	Who
Q ^{uo}	<i>Quanto</i>	How much
Supp ^{to}	<i>Supplicante</i>	Petitioner
Gen ^{al}	<i>General</i>	General
Tent ^a	<i>Tenente</i>	Lieutenant
V. G.	<i>Verbi gratia</i>	For example

And many others that must be learned by use.

PART II.

CHAPTER I.

OF THE DIVISION OF SYNTAX.

SYNTAX is a Greek word, by the Latins called *construction*; it treats of the agreement and construction of words in a sentence. It is divided into three sorts: the first, of Order or Arrangement; the second, of Concordance; the third, of Government. The Syntax of Order or Arrangement, is the proper placing of words in a sentence. The Syntax of Concordance, is when the parts of speech agree with one another, as the substantive with the adjective, or the nominative with the verb. The Syntax of Government, is when one part of speech governs another.

For the sake of those who, perhaps, have not a grammatical knowledge of their own language, I shall lay down some general rules for the Portuguese construction.

I. OF THE ORDER OF WORDS.

1. The nominative denotes the subject, and is usually placed before the verb or attribute; it may be either a

noun or pronoun ; as, *Francisco escreve*, Francis writes ; *eu fallo*, I speak.

2. When the action of the verb is attributed to many persons or things, these all belong to the nominative, and are placed before the verb, together with their conjunction ; as, *Pedro e Paulo lem*, Peter and Paul read.

3. The adjectives belonging to the nominative substantive, to which the action of the verb is attributed, are put after the substantive, and before the verb ; as, *os estudantes morigerados e diligentes estudão*, the obedient and diligent scholars study.

4. If the nominative has an article, this article is always placed before it.

5. Sometimes an infinitive is put for a noun, and stands for a nominative ; as, *o dormir faz bem*, sleeping does one good : and sometimes a verb with its case ; as, *he acto de humanidade ter compaixão dos afflictos*, to have compassion on the afflicted is an act of humanity.

6. The nominative is sometimes understood ; as, *amo*, where *eu* is understood ; and so of the other persons of the verb.

7. After the nominative comes the verb ; and if there is an adverb, it is to be placed immediately after the verb, whose accident and circumstances it explains ; as *Pedro ama por extremo a gloria*, Peter is extremely fond of glory.

8. The cases governed by the verb are put after it ; they may be one, or many, according to the nature of the action ; as, *eu amo a Pedro*, I love Peter ; *Faço presente de hum livro a Paulo*, I make a present of a book to Paul.

9. The preposition is always placed before the case it governs ; as, *perto de casa*, near the house.

10. The relative is always placed after the antecedent ; as, *Pedro o qual estuda*, Peter who studies.

II. OF CONCORDANCE.

1. The adjectives agree with their substantives in gender, number, and case ; as, *homem virtuoso*, a virtuous man ; *bella molher*, a handsome woman ; *sumptuosos palacics*, &c., sumptuous palaces, &c.

2. When two or more substantives singular come together, the adjectives belonging to them must be put in the plural ; as, *tanto el rey como a rainha montados a cavallo parecem bem*, both the king and the queen look well when they ride.

3. If the substantives happen to be one in the singular and the other in the plural, or to be of different genders, the adjective common to both agrees in number and gender with the last ; as, *elle tinha os olhos e a boca aberta*,* or *elle tinha a boca e os olhos abertos*, his eyes and mouth were opened. *As lagoas e rios estavam congelados*, the ponds and rivers were frozen.

4. But when there is one or many words between the last noun and the adjective, that adjective (common to all) agrees with the masculine noun, though the last noun be feminine ; and if the nouns are in the singular, then the adjective must be put in the plural number and masculine gender ; as, *o rio e a lagoa estavam congelados*, the pond and river were frozen ; *o trabalho a industria, e a fortuna unidos*, pains, industry, and fortune joined together.

* Use has made it allowable that the adjective common to both substantives of different genders or numbers may agree only with the last ; but the best grammar and practice is, to put, in such instances, the adjective in its masculine plural, the same as directed in the 4th rule.—S.

5. Every personal verb agrees with its nominative, expressed or understood, in number and person.

6. The relative *qual* with the article agrees entirely with the antecedent; but without the article and denoting an absolute quality, it agrees with what follows; as, *aquelle coração o qual*, &c., that heart which, &c.; *considerando quaes serão as condições*, &c., considering which would be the conditions, &c.

7. Questions and answers always agree in every thing; as, *a que senhora pertence v^{ra}?* *elle respondeo*, *pertenco á rainha*: To what lady do you belong, sir? he answered, I belong to the queen.

III. ON THE DEPENDENCE OF THE PARTS OF SPEECH ON ONE ANOTHER.

1. The nominative being the basis of the sentence, the verb depends on it, as the other cases depend on the verb. The adjective depends on the substantive to which it refers; and the adverb on the verb whose accidents it explains.

2. The genitive depends upon a substantive, expressed or understood, by which it is governed.

3. The accusative depends either on an accusative verb, or on a preposition.

4. The ablative depends on a preposition by which it is governed; as, *parto de Roma*, I go from Rome.

5. The dative and vocative have, strictly speaking, no dependence on the other parts: the dative is common, as it were, to all nouns and verbs; the vocative only points out the person to whom you speak.

I now come to the Construction of the several parts of speech.

CHAPTER II.

OF THE SYNTAX OF ARTICLES.

BEFORE we come to the syntax of the articles, remember that *o, a, os, as*, are articles only when they precede the nouns or pronouns, but not when joined to the verbs.

Those who understand Latin will quickly perceive the difference, if they take notice that every time they render *o, a*, by *illum, illam, illud*; or by *eum, eam, id*; and *os, as*, by *illos, illas, illa*; or by *eos, eas, ea*; they are relative pronouns.

1. The article is used before the names of things which can be spoken of; therefore nouns of substances, arts, sciences, plays, metals, virtues, and vices, having no article before them in English, require the article in Portuguese; as,

O ouro e a prata não podem fazer feliz ao homem, gold and silver cannot make the happiness of man.

A virtude não he compativel com o vicio, virtue cannot agree with vice.

A philosophia he huma sciencia muito nobre, philosophy is a very noble science.

Jogamos as cartas, let us play at cards.

2. The article is not placed before a substantive which is followed by the adjective of number that stands for a surname, as, *Joseph Primeiro*, Joseph the First.

3. When a book, or some part of it, as chapter, page, &c., is quoted, the adjective of number may come either before or after the substantive; but if it comes after, the two words are construed without the article:

as, *livro primeiro, capítulo segundo, &c.*, book 1., chapter II. If the adjective of number comes before the substantive, it takes the article; as, *o primeiro livro*, the first book.

4. *O* placed before *que* signifies *what*, or *which*; as, *faça o que quizer*, let him do what he likes; *o que eu fiz*, which I did.

5. The article is never made use of before proper names of men, women, gods, goddesses, saints.

6. The article is not used in Portuguese before the possessive relative pronouns; as, *de quem he esta casa?* *he minha, he tua, &c.*, whose house is this? it is mine, it is thine, &c.

7. When a mount, mountain, or hill's name, is preceded by the word *monte*, it takes neither article nor preposition; as, *o Monte Atlante*, Mount Atlas; *os Montes Pyreneos*, the Pyrenees; but after the word *serra*, a ridge of hills, it takes the article; as, *a Serra da Estrella*, Mount Estrella; *a Serra do Potosi*, Mount Potosi; however, they say, also, *Serra Liôa*.*

8. The noun of the measure, weight, and the number of the things that have been bought, requires the article; as, *o trigo vende-se a tanto o alqueire*, wheat is sold so much a peck.

A manteiga vende-se a tanto o arratel, butter cost so much a pound.

Os ovos vendem-se a tanto a duzia, eggs are sold so much a dozen.

9. No article is used with proper names of persons and

* When *Serra Liôa* is used without the article, it is because it then expresses the district or territory where that ridge of mountains is situate: but, speaking of the ridge or mountain itself, a Portuguese would say, *a Serra Liôa*, with the article.—8.

planets, except *a terra*, the earth; *o sol*, the sun; *a lua*, the moon.

10. When proper names are used in a determinate sense, that is, when they are applied to particular objects, then they take the article; *o Deus dos Christãos*, the God of Christians; *o Archimedes de Inglaterra*, the Archimedes of England. The proper names of renowned poets and painters keep also the article: as, *o Camoens*, *o Pope*, *o Tasso*, *o Ticiano*, &c.

11. The indefinite article *de*, is used before nouns following one of these, *sorte*, *especie*, *genero*, and any other noun of which they express the *kind*, *character*, *quality*, and *nature*, which sort of nouns are usually rendered into English by an adjective, or even by the substantive itself placed adjectively, and making together as it were, but a compound word; as, *Dor de cabeça*, the headache; *hum sorte de fruto*, a sort of fruit; *fallar de ignorante*, an ignorant speech.

Sometimes the English adjective may be made an adjective in Portuguese, as in the last example, *hum fallar ignorante*, an ignorant speech; but not unfrequently the Portuguese express the English adjective by a substantive of the same signification with *de* before the other noun, though they have an adjective of the same nature as the English; as, *o diabo da perseguição*, the devilish persecution; and sometimes the adjective is used by them substantively, or the substantive is understood; *o prigueçoso de meu filho*, my lazy son; *a velha de sua mãe*, his, or her, old mother. Finally, they also make use of the definite article; as, *o monstro do homem*, or *da mulher*, the monstrous man, or woman; *a pobre da rapariga*, the poor girl, &c.

12. Nouns are used without an article in the following cases:—

1st. In the title of a performance, and in the middle of sentences, where they characterise in a peculiar manner the person or thing spoken of, in which case, the English use the particle *a* ; as,

Discurso sobre as obrigações da religião natural, a discourse concerning the obligations of natural religion.

Primeira parte, the first part.

O Conde de Clermont, príncipe do Sangue, morreo, &c., the Count of Clermont, a prince of the blood, died, &c.

O S^{to} Antonio, não de noventa peças, the St. Anthony, a ninety-gun ship.

2ndly. In sentences of exclamation ; as,

As mais bellas flores são as que menos durão ; qualquer chuva as desmaia, o vento as murcha, o sol as queima, e acaba de secar ; sem fallar numa infinidade de insectos que as perseguem e deitão, a perder ; natural e verdadeira imagem da belleza das senhoras ! the most beautiful flowers last but a very short time ; the least rain tarnishes them, the wind withers them, the sun scorches them, and completes the drying of them up ; without mentioning an infinite number of creatures that spoil and hurt them : a natural and true image of ladies' beauty !

3rdly. When nouns of number are used in an indefinite sense ; as, *mil soldados de cavallo contra cem infantes*, a thousand horse against a hundred foot.

Tenho lido dous poetas, I have read two poets, that is, any two out of all that ever existed.

But before a noun of number, in a definite sense, it would take an article ; as,

Tenho lido os dous poetas, I have read both poets ; because this plainly indicates a definite two, of whom some mention has been already made.

Os cem infantes que combaterão contra os mil de cavallo,

que, &c., the hundred foot that fought with the thousand horse, that, &c.

4thly. After the verb *ser*, when it signifies *to become*, and after *ser tomado por*, to be accounted; *passar por*, to pass for; as, *elle será doutor com o tempo*, he will become a doctor in time; *elle passa por marinheiro*, he passes for a sailor.

When the adjective is used substantively, it must have the neuter article *o* before it :

O verde offende menos a vista que o vermelho, green hurts the eye less than red.

There are also some adverbs preceded by the neuter article *o* ; as the following, *o melhor que eu puder*, the best I can; *o menos que for possível*, the least possible.

Articles are repeated in Portuguese before as many nouns (requiring the article) as there are in the sentence; as,

O ouro, a prata, a saude, as honras, e os deleites não podem fazer feliz ao homem que não tem sciencia nem virtude, gold, silver, health, honours, and pleasures, cannot make a man happy without wisdom and virtue.

The article *o* is put before the word *senhor*, sir, or my lord; as,

O senhor duque, my lord duke; *o senhor presidente*, my lord the president: *os senhores*, the gentlemen; *dos senhores*, of the gentlemen.

The feminine article *a* must be prefixed to *senhora*, my lady, or madam; as, *a senhora duqueza*, or *condessa*, de, &c., my lady duchess, or countess of, &c.

The article is never used in Portuguese as it is in English, before *mais*, more, or *menos*, less, in the following sentences: *quanto mais vivemos, tanto mais aprendemos*, the longer we live, the more we learn; *quanto mais hum hydropico bebe, mais sede tem*, the more an hydropic drinks,

the more thirsty he is; *quanto mais hum homem he pobre, quanto menos cuidados tem*, the poorer people are, the less care they have, &c.

Sometimes the English particle *to*, before infinitives, is rendered in Portuguese by the article *o*; as, *he facil o dizer, o ver, &c.*, it is easy to say, to see, &c.

In a word, *the natural associators with articles* are those *common appellatives* which denote the several genera and species of beings, or those words which, though indefinite, are yet capable, through the article, of becoming definite. Therefore *Apollonius* makes it part of the pronoun's definition, to refuse coalescence with the article; and it would be absurd to say, *o eu*, the I; or, *o tu*, the thou; because nothing can make those pronouns more definite than they are.

Note. When the adjective *hum, huma*, is used as an article in Portuguese, it denotes individuals as unknown; but the articles, *o, a*, denote individuals as known. Example: Seeing an object pass by which I never saw till then, a beggar with a long beard, for instance, I say: *Ali vai hum pobre com huma barba comprida*, there goes a beggar with a long beard. But the man departs, and returns a week after; then I must say, *Ali vai o pobre da barba comprida*, there goes the beggar with the long beard.

CHAPTER III.

OF THE SYNTAX OF NOUNS; AND FIRST, OF THE SUBSTANTIVES.

WHEN two or more substantives come together, without a comma between them, they all govern each the next in the genitive, the first governing the second, the second the third in the same case, and so on (that is, the first is always followed by the preposition *de*, or by the article before the next noun); but that genitive can never come in Portuguese before the noun that governs it as in English.

A philosophia de Newton, Newton's philosophy.

As guardas do príncipe, the prince's guards.

A porta de casa, the house-gate.

Eis aqui a casa do companheiro do irmão de minha molher, here is my wife's brother's partner's house.

When two substantives singular are the nominative of a verb, the verb must be put in the plural; as *meu irmão e meu pai estão no campo*, my brother and my father are in the country.

If the nominative is a collective substantive, the verb is always put in the singular; as, *toda a cidade assistio*, all the city was present.

OF THE SYNTAX OF ADJECTIVES.

Of adjectives, some are put before the noun, and some after; and others may be put indifferently, either before or after.

The possessive pronouns, *meu*, *teu*, *seu*, &c., and adjectives of number, come before the substantive, as in

English. . Example: *Meu pai*, my father; *a sua casa* his house; *duas pessoas*, two people; *o primeiro homem*, the first man.

But when an adjective of number stands for a surname, or is joined to a proper or Christian name, it comes after the substantive, without the article; as, *João V.*, John the fifth.

THE FOLLOWING ADJECTIVES COME AFTER THE
SUBSTANTIVE.

1st. Verbal adjectives and participles; as, *hum homem divertido*, a comical, a merry man; *hum molher estimada*, a woman esteemed.

2ndly. Adjectives referring to nations; as, *hum mathematico Inglez*, an English mathematician; *hum alfaiate Francez*, a French tailor; *musica Italiana*, Italian music.

3rdly. Adjectives of colour; as, *hum vestido negro*, a black suit of clothes; *hum capote vermelho*, a red cloak, &c.

4thly. Adjectives of figure; as, *hum mesa redonda*, a round table; *hum campo triangular*, a triangular field, &c.

5thly. Adjectives expressing some physical or natural quality; such are, *quente*, hot; *frio*, cold; *humido*, wet; *corcovado*, hunchbacked, &c.

Most other adjectives are placed before or after the substantive; as, *santo*, holy; *verdadeiro*, true, &c.

If the substantive has three or more adjectives belonging to it, they must be placed after it with the conjunction *e* before the last, which must likewise be observed, even when there be but two adjectives; the Portuguese do not say, *hum desagradavel enfadonha obra*, but, *hum obra desagradavel e enfadonha*, a disagreeable tedious work, &c.

Of adjectives, some always require either a noun or verb after them, which they govern; as, *digno de louvor*, praiseworthy; *digno de ser amado*, worthy to be loved; *capaz de ensinar*, capable to teach; and these have always the particle *de* after them.

Some will be used in an absolute sense without being attended by any noun or verb; as, *prudente*, wise; *incuravel*, incurable, &c.

Others may be construed both with or without a noun, which they govern; *ella he huma molher insensivel*, she is a woman without any sensibility; *ella he insensivel ao amor*, she is insensible, and a stranger to the passion of love.

The following adjectives which require the preposition *de* before the next infinitive, govern the genitive case. Observe, that some of them require, in English, the preposition *at* or *with* after them.

Digno, worthy; as, *elle he digno de louvor*, he is worthy of praise. This adjective is sometimes followed by *que*; as, *digna que seu nome fosse*, &c., her name deserved to be, &c.

Indigno, unworthy; as, *indigno da estimação que faço delle*, unworthy of the esteem which I have for him:

Capaz, capable; *incapaz*, incapable; as, *capaz*, or *incapaz de servir a propria patria*, capable, or incapable of serving one's country.

Notado, charged; as, *notado de avareza*, charged with avarice.

Contente, glad; as, *estou contente do successo que elle teve*, I am glad, or overjoyed at his success.

Cançado, tired; as, *cançado de estudar*, tired of studying.

Dexejoso, greedy; as, *dexejoso de gloria*, greedy of glory, &c. And likewise adjectives signifying fulness,

emptiness, plenty, want, desire, knowledge, remembrance, ignorance, or forgetting.

All adjectives signifying inclination, advantage and disadvantage, profit or disprofit, pleasure or displeasure, due submission, resistance, likeness, govern the dative case; as, *insensível ás affrontas*, insensible to affronts; *ser inclinado a alguma cousa*, to be inclined to something; *nocivo á saude*, hurtful to health.

Adjectives signifying dimensions; as, *alto*, high, tall; *largo*, wide, broad; and *comprido*, long, come after words of the measure of magnitude, both in English and Portuguese; but they are preceded by *de* in Portuguese; as, *dez pes de largo*, ten feet broad; *seis pes de comprido*, six feet long, &c. They also turn the adjective of dimension into its corresponding substantive, with the preposition *de*, and preceded by the measure; as, *seis pes de altura*, six feet high; *dez pes de largura*, ten feet broad.

Adjectives signifying experience, knowledge, or science, require *em*, or *no*, *na*, *nos*, *nas*, after them; as, *versado nos livros*, versed in books; *experto na medicina*, expert in medicine.

Cardinal nouns require the genitive case after them; as, *hum dos dous*, one of the two.

The ordinal nouns, as well as collective and proportional nouns, likewise require the genitive after them; as, *o primeiro dos reys*, the first of the kings; *hum duzia de ovos*, a dozen of eggs, &c.

OF THE SYNTAX OF COMPARATIVES AND SUPERLATIVES.

The comparative is not made of the positive in Portuguese, as in Latin and English, but by adding *mais*,

more, or *menos*, less, which govern *que*, signifying *than*; as, *o todo he mais que a parte*, the whole is greater than part; *o seu amante he mais bello, mais moço, e mais rico que ella*, her lover is handsomer, younger, and richer than she is; *eu acho-o agora menos bello do que quando o comprei*, I now find it less handsome than when I bought it.

The simple comparatives *mais* and *menos*, followed by a noun of number, have *de* after them; as, *ainda que elle tivesse mais de cem homens*, though he had above a hundred men; *elle tem mais de vinte annos*, he is above twenty.

When the comparison is made by *so as*, *as much as*, they must be rendered by *como*.

EXAMPLE.

O meu livro he tão bello como o vosso, my book is as handsome as yours; *hum principe não he tão poderoso como hum rey*, a prince is not so powerful as a king.

They put sometimes *muito* and *pouco* before the simple comparatives *mais* and *menos*; as, *elle he muito mais grande*, he is taller by much; *elle he pouco mais grande*, he is taller by little, &c.

CHAPTER IV.

OF THE SYNTAX OF PRONOUNS.

WE have sufficiently explained the pronouns in the first part; and to avoid any further repetition, I shall only observe, that,

1st. The English make use of the verb *to be*, put impersonally through all its tenses in the third person, before the personal pronouns, *I, thou, he, she, we, you, they*; it is I, it is he, &c. In Portuguese the verb *to be*, on this occasion, is not impersonal; as they express, it is I, by *sou eu*; it is thou, *es tu*; it is he, *he elle*; it is we, *somos nós*; it is ye, *sois vós*; it is she, *he ella*; it is they, masc., *são elles*; it is they, fem., *são ellas*; and in like manner through all the tenses; as, it was I, *era eu*; it was we, *eramos nós*, &c.

2ndly. The Portuguese seldom make use of the second person singular or plural, but when through a great familiarity among friends, or speaking to God; or a father and mother to their children, or to servants; thus, you are in the right of it, is expressed by *vm^o tem razão*, instead of *tendes razão*; *como está vm^o?* how do you do? In the plural they say *vm^{os}*.

Observe here, that when an adjective comes after *vm^o*, *V. S.*, *V. E.*, &c., it does not agree in gender with *vm^o*, *V. S.*, &c., but with the person we speak to, or we speak of: thus we say to a lady or woman, *vm^o he muito bella*, you are very beautiful; and to a man, *vm^o he muito bom*, you are very good.

3rdly. *Nós* is generally used by a king, a governor, or a bishop, in their writings, and then it signifies in

English, *we* ; as, *nós mandamos*, or *mandamos*, we command ; but *nos* before or after a verb in Portuguese signifies *us* in English ; as, *elle nos disse*, he told us ; *dai-nos tempo*, give us time.

4thly. *Vós* is also applied to a single person, but only speaking to inferiors, or between familiar friends, to avoid the word thou, *tu*, which would be unmannerly.

5thly. The conjunctive pronouns are joined to verbs, and stand for the dative and accusative cases ; as, *deu-me*, he gave me ; *ama-me*, love me ; but the personal pronouns are used instead of them when they are preceded by a preposition, and not immediately followed by a verb ; *elle fallou contra mim*, he spoke against me.

6thly. When *o*, *a*, *os*, *as*, are joined to the present tense, infinitive mood, they change the last *r* of it into *lo*, *la*, &c., thus : *para ama-lo*, to love him ; *para ve-la*, or *ve-las*, to see her, or them, &c., and when they are joined to the preterperfect tense, indicative mood, of the verb *fazer*, and some others that have that tense ending in *iz*, they change the last *z* of them into *lo*, *la*, &c. ; as *fi-lo*, I did it ; *elle fe-lo*, he did, or made it, &c. ; but when they are joined to the future tense, indicative mood, of any verb with the auxiliary verb *haver*, then they change the terminations *rei*, *rás*, &c., of the futures into *lo*, *la*, &c. ; as, *fa-lo-hei*, I will do it ; *ama-lo-hei*, I will love him, &c.*

* In regard to all that is said concerning the change of terminations into *lo*, *la*, *los*, *las*, we beg to observe, that the modern and best writing in such cases, where the relatives *o*, *a*, *os*, *as*, are to be appended to verbs ending in *r*, *s*, or *z*, is to change, for the sake of harmony, all those letters into *l*, and then adding the relative connected by an -. The *l* being then but the substitute for those three letters, is thus better placed where they

REMARKS ON THE PRONOUNS.

1st. *Him*, or *it*, which follows the verb in English, must be expressed in Portuguese as in the following examples:—

When *him* or *it* in English follows the verb in the first person of the singular number, it must be expressed in Portuguese by *o* before or after the verb. Example: I call him, or it, *eu o chamo*, or *eu chamo-o*.

When *him* or *it* in English follows the verb in the first person of the singular number, it may be expressed in Portuguese either by *o* before the verb, or *lo* after it, omitting the last consonant of the verb. Example: thou callest him, or it, *tu o chamas*, or *tu chama-lo*.

When *him* or *it* is joined with the third person singular of a verb, it may be expressed by *o* before or after the verb. Example: he calls him, or it, *elle o chama*, or *elle chama-o*.

When *him* or *it* is with a verb in the first person plural, it may be expressed in Portuguese either by *o* before the verb or *lo* after it, omitting the last consonant, as in the second case. Example: we call him, or it, *nós o chamamos*, or *nós chamamo-lo*.

When *him* or *it* is after a verb in the second person plural, it is expressed in Portuguese either by *o* before the verb, or *lo* after it, omitting the last consonant, &c. Example: you call him, or it, *vós o chamais*, or *vós chamai-lo*.

stood so the forms, *châmal-o*, thou callest him, or it; *fazel-a*, to make it; *fal-os*, makes them; *nomeail-as*, you name them, &c., are only better sounding transformations for *châmas-o*, *fazer-a*, *faz-os*, *nomeais-as*.—S.

When *him* or *it* follows the verb in the third person plural, it may be expressed in Portuguese either by *o* before the verb, or *no* after it. Example: they call him, or it, *elles o chamão*, or *elles chamão-no*.*

2ndly. *Her* or *it* after a verb in English is expressed in Portuguese by *a*, according to the rules given above.

3rdly. *Them* after a verb is expressed in Portuguese by *os* for the masculine, and by *as* for the feminine, according to the gender and the rules proposed.

4thly. The words *o*, *a*, *os*, *as*, must always be put after the gerunds, but not before the infinitives. Example: seeing him, we must not say, *o vendo*, but *vendo-o*, because *vendo* is a gerund.† To see him, in-

* Let the student remark, that, the *no*, *na*, *nos*, *nas*, in cases like this, are not the same as the combination of the preposition *em* with the articles, which assumes the like forms; the *n* is here employed only to avoid hiatus, nearly as the Greeks, for the same purpose, used sometimes their *v*, corresponding to our *n*. The best writing, therefore, is that now used by some writers, for the sake of distinction, of marking the *n* with an ' , thus, *chamão-n'o*; or, as others do, isolating it by hyphens, thus, *chamão-n-o*, in like manner as the French add their *t*, in *l'a-t-il-vu*?—S.

† When, however, *o*, *a*, *os*, *as*, and the gerund are to be used, preceded by the preposition *em*, in the acceptations of *as soon as*, *immediately after*, *the moment*, then those pronouns are placed before the gerund and after the said preposition; as, *em o vendo*, as soon as I (or thou, or he, or she, or you, or they) see (seest, sees, &c., or saw, sawest, &c., or have been, hast seen, &c., or shall see, shallst see, &c., or shall have seen, &c.) him; *em a encontrando*, immediately after I (or thou, or he, &c.) meet (meetest, met, have met, shall meet, shall have met, &c.) her; *em os*

stead of saying, *para ver-o*, you must say, *para o ver*, because it is in the infinitive.

5thly. The words *lo*, *la*, *los*, *las*, must always be put after the verbs. Example: to see him, you must say, *para vel-o*, or *para o ver*, and not *para lo ver*. The same words must follow also the adverb *ei*; as, *ei-lo aqui*, here he is; *ei-lo ali*, there he is; *ei-las aqui*, here they are; *ei-la ali*, there she is; *ei-las ali*, there they are. They follow likewise the persons of the verbs: *eu fi-lo*, *tu fizeste-lo*, *elle fe-lo*, *nós fizemo-lo*, &c., I made it, &c.

I have been speaking of the words, *o*, *a*, *os*, *as*, *lo*, *la*, *los*, *las*, and not of the articles, *o*, *a*, *os*, *as*; because when those words precede, and sometimes when they follow the verbs, they are not articles, but relative pronouns. They are articles only when they precede nouns or pronouns.

CHAPTER V.

OF THE SYNTAX OF VERBS.

THE verbs through every tense and mood (except the infinitive) ought to be preceded by a nominative case, either expressed or understood, with which they must agree in number and person. The nominative is expressed

comendo, the moment I (or thou, &c.) ate (or have eaten, shall eat, &c.) them.—S.

when we say, *eu amo, tu cantas*; understood when we say, *canto, digo, &c.*

The Portuguese, as well as English, use the second person plural, though they address themselves but to a single person.

EXAMPLES.

Meu amigo, vós não tendes razão, my friend, you are in the wrong.

And if we would speak in the third person, we must say, *vm^{as} tem razão*, sir, you are in the right.

The verb active governs the accusative; as, *amo a virtude*, I love virtue.

The passive verb requires an ablative after it; as, *os doutos são envejados pelos ignorantes*, the learned are envied by the ignorant.

There is in Portuguese another way of making the passive, by adding the relative *se* to the third person singular or plural; as, *ama-se Deos*, God is loved.

When there are two nominatives singular before a verb, it must be put in the plural.

When a noun is collective, the verb requires the singular, not the plural; as *a gente está olhando*, the people are looking.

SYNTAX OF THE AUXILIARY VERB.

The verb *ter* is made use of to conjugate all the compound tenses of verbs; as, *tenho amado, tinha amado*, I have loved, I had loved.

Ter signifies also to possess, to obtain; as, *tenho dinheiro*, I have money; *tem muita capacidade*, he has a great deal of capacity.

Haver, in account books and trade, expresses credit, or discharge.

Haver is also taken impersonally in Portuguese, and signifies in English, *there be* ; as, *ha muito ouro no Mexico*, there is a great quantity of gold in Mexico.

Haver-se, made reciprocal, is the same as *to behave, to act* ; as, *houve-se o governador com tal prudencia, que, &c.*, the governor behaved with such wisdom, that, &c.

We have already observed the difference betwixt *ser* and *estar*.

The verb *estar* is also used to conjugate the other verbs, chiefly expressing action ; as, *estou lendo, estou escrevendo*, I am reading, I am writing.

Estar, with the preposition *em*, in or with, *no, na, nos, nas*, signifies *to be present in a place* ; as, *estou no campo*, I am in the country.

Estar, with the preposition *para*, denotes the inclination of doing what the following verb expresses, but without a full determination ; as, *estou para ir me para Londres*, I have a mind to go and live in London.

Estar, with the preposition *por*, and the infinitive mood following, means, that the thing expressed by the verb is not yet done ; as, *isto está por escrever*, this is not yet written ; *isto está por alimpar*, this is not yet cleaned ; *estar por alguém* signifies to agree with one, or to be of his opinion.

Note. See in the Third Part, the different significations of the verbs *estar* and *haver*.

When *ser* signifies the possession of a thing, it governs the genitive ; as, *a rua he d' el-rey*, the street belongs to the king ; *esta casa he de meu pay*, this house belongs to my father.

Em ser is taken for a thing to be whole or entire, with-

out any alteration or mutilation; as, *as fazendas estão em ser*, the goods are not sold.

OF THE SYNTAX OF VERBS ACTIVE, PASSIVE, &c.

When two verbs come together, with or without any nominative case, then the latter must be in the infinitive mood; as, *quer vm^{os} aprender a fallar Inglez?* will you learn to speak English?

All verbs active govern the accusative; but if they are followed by a proper name of God, man, or woman, or any noun expressing their qualities or title, then it governs the dative case; as, *conheço a seu pay*, I know his father; *Acharão a João no caminho*, they found John in the road.

All verbs of gesture, movement, going, remaining, or doing, as also the verbs that have the word that goes before, and the word that comes after, both belonging to one thing, require the nominative after them; as, *Pedro vai errado*, Peter goes on wrong; *o pobre dorme descansado*, the poor sleep without care. Also the verb in the infinitive mood has the same case, when verbs of wishing and the like come after them; as, *todos desejão ser ricos*, every body wishes to be rich; *antes quisera ser douto que parecel-o*, I had rather be learned than be accounted so.

After verbs the Portuguese express *yes* and *no* by *que sim* and *que não*. Example: *creyo que sim*, I believe yes; *creyo que não*, I believe not; *digo que sim*, I say yes; *cuido que não*, I think not; *aposto que sim*, I lay yes; *quereis apostar que não?* have you a mind to lay not?

Verbs signifying grief, compassion, want, remembrance, forgetting, &c., must have the genitive; as, *pêsa-me muito*

da morte de seu irmão, I am very sorry for the death of your brother; *elle morre de fome*, he perishes of hunger; *embre-se do que me disse*, remember what you said to me; *compadeçi-me das suas desgraças*, I pitied him for his misfortunes; *esqueci-me de tudo isto*, all this I forgot.

The reciprocals of jeering, boasting, and distrusting, govern also the genitive; as, *jactar-se*, *gloriar-se*, *picar-se*, *envorgonhar-se*, &c.

All verbs active govern the dative when the substantive represents a person; as, *eu conheço a vm^a*, &c., I know you, &c.

The following verbs belong to this rule:

Jogar, to play; as, *jogar as cartas*, to play at cards; *jogar os centos*, to play at picquet; *jogar o xadrez*, to play at chess, &c.

Obedecer, *desobedecer*, *agradar*, *comprazer*; as, *eu obedço a Deos e a el-rey*, I obey God and the King; *comprazeo em tudo aos soldados*, in all he pleased the soldiers.

Mandar, when it signifies to command an army, company, &c., requires the accusative, but, when anything else, the dative; as, *elle mandava a cavallaria*, he commanded the horse; *o governador mandou a todos os moradores que se retirassem para suas casas*, the governor ordered all the inhabitants to retire into their houses.

Ir, to go; as, *vou a Paris*, I go to Paris.

Assistir, *ajudar*, *soccorrer*, to help; *assistir ao officio divino*, to assist at divine service.

Saudar, to salute, or greet; as, *elle sauda a todos*, he salutes everybody.

Fallar, to speak; *satisfazer*, to satisfy; *servir*, to serve; *favorecer*, to favour; *ameaçar*, to threaten.

The verbs of pleasing, displeasing, granting, denying, pardoning, govern the dative case.

The impersonals, *acontecer*, *succeder*, *importar*, *pertencer*,

and the like to these, often have two personal datives; as, *a mim me succedeo*, it happened to me; *a elle lhe convem*, it suits him, or it is convenient for him; *a elle não lhe importa*, it does not concern him, &c.

All active verbs require the accusative; and the Latin verbs which govern the accusative of the thing, and the dative of the person, govern generally the same in Portuguese; as, *escrevei o que digo a vosso irmão*, write to your brother what I say.

Verbs of asking, teaching, arraying, must have an accusative of the doer or sufferer, and sometimes neuter verbs will have an accusative of the thing; as, *gozar saude*, to enjoy health; *peço este favor*, I ask this favour; *elle toca muito bem flauta*, he plays very well on the flute; *curar huma doença*, to cure a sickness.

Passive verbs, and the greatest part of the reciprocal verbs, require the ablative, with *de*, *do*, *da*, *dos*, *das*, *por*, or *pelo*, *pela*, *pelos*, *pelas*; as, *fui chamado por el-rey*, I was called by the king; *reterei-me da cidade*, I retired from the city; *elle foi amado do povo*, he was loved by the people. Except *acostar-se*, which requires a dative, preceded by *a*; *encostar-se*, which sometimes will have a dative, and sometimes an ablative, preceded by *em*, *no*, *na*, *nos*, or *nas*; *meter-se*, *sentar-se*, *introduzir-se*, &c., which must have the ablative with the preposition *em*, *no*, *na*, *nos*, *nas*.

Verbs joined to a noun which they govern, must have the infinitive with *de*; as, *tenho vontade de rir*, I am inclined to laugh.

The price of anything bought, or sold, or bartered, must have the accusative with *por*.

The verb *pôr-se*, when it signifies *to begin*, requires the infinitive, with the particle *a*; as, *pôr-se a chorar*, to begin to cry.

Verbs of plenty, filling, emptying, loading, unloading, require the ablative; as, *esta terra abunda de trigo*, this country abounds with corn; *elle esta carregado de misérias*, he is loaded with calamities.

Verbs denoting custom, help, beginning, exhortation, invitation, require the infinitive with the particle *a*; as, *ajudar a semear*, to help to sow; *convidou-me a cear*, he invited me to supper.

Verbs that signify distance, receiving, or taking away, will have the ablative; as, *a Madeira dista de Marrocos 320 milhas*, Madeira lies 320 miles from Morocco.

Verbs signifying receiving, or taking away, generally require the ablative of the person; but they sometimes require an accusative; particularly the verb *receber*, when it signifies *to welcome*, or *to entertain*; as, *elle recebe todas com muito agrado*, he gives his company a hearty reception, he makes them very welcome.

Verbs denoting obligation, govern the infinitive with the preposition *a*; as, *eu o obrigarei a fazer isto*, I will oblige him to do it.

Verbs of arguing, quarrelling, fighting, &c., must have the ablative with *com*; as, *pelejou mais de huma hora com seu irmão*, he quarrelled more than one hour with his brother.

After the verb *ser*, to be, *para* is made use of as well as *a*; the first is employed to denote the use or destination of anything; as, *esta penna he para escrever*, this pen is to write with. But the particle *a* is used to denote only the action; as, *elle foi o primeiro a fugir*, he was the first to run away.

Verbs of motion to a place always govern the dative; as, *vou á comedia*, I go to the play; though the verb *voltar*, to return, may also have an accusative, with the preposition *para*. But verbs of motion from a place

govern the ablative with *de, do, da, dos, das*; as, *venho do campo*, I come from the country. If the motion is through a place, then they govern the accusative, with *por*; as, *passarei por Londres*, I will come by the way of London.

OF THE USE AND CONSTRUCTION OF THE TENSES.

Although I have spoken at large upon the tenses in the First Part, I would further observe,

1. That the infinitive of the auxiliary verb *haver* is used together with the pronouns *lo, la, los, las*, instead of the future indicative; as, *ouvi-lo-hei*, I will hear him; and then the *r* of the infinitive is changed into *lo, la, los, las*.* Sometimes the infinitive of the auxiliary verb *haver* is used with the pronouns conjunctive *me, te, se, &c.*, instead of the same future; as, *dar-lhe-hei*, I will give him; *agastar-se-ha*, he will be angry.

2. That when we find the particle *if*, which in Portuguese is expressed by *se*, before the imperfect indicative, we must generally use the imperfect subjunctive in Portuguese. Example: *se eu tivesse*, if I had; *se eu pudesse*, if I could. But sometimes the imperfect indicative is used; as, *disse-lhe que se queria, &c.*, he told him that if he was willing, &c.

3. That the first imperfect subjunctive in Portuguese is also used in a sense that denotes the present, especially in sentences of wishing; as, *quizera que Domingo fizesse bom tempo*, I wish it would be fine weather on Sunday. But if the same tense is preceded by *ainda que*, although,

* At present the form used in such cases is, to change the final *r* of the verb into *l*, and adding the articles or pronouns, *o, a, os, as, &c.*, connecting them by an -, so - *ouv-vil-o-hei, &c.*—S.

then it must be rendered into Portuguese by the second imperfect subjunctive, or by the imperfect indicative; as, *eu não a quizera, ainda que tivesse milhoens de seu*, though she was worth several millions, I would not have her; *ainda que elle consentisse nisso, não se podia fazer*, although he would consent to it, that could not be done. Lastly, when the first imperfect subjunctive is preceded by *se*, it is sometimes rendered into Portuguese by the second imperfect subjunctive; as, *se elle viesse*, if he should come.

The English are apt to put the first imperfect of the subjunctive where the Portuguese make use of the second; as, I had been in the wrong, *não teria tido razão*; and though they may say, *não tivera tido razão*, they may not say, *não tivesse tido razão*, to express the English of, *I should have been in the wrong*, or *I had been in the wrong*.

Note, that to express in Portuguese, *though that should be*, we must say, *quando isso fosse*, and not *seria*.

The Portuguese use the future tense subjunctive after the conjunction *if*, when they speak of a future action, but the English, the present indicative. Example: to-morrow, if I have time, *amanhã se tiver tempo*, and not *se tenho*; if he come we shall see him, *nós o veremos se elle vier*.

A conjunction between two verbs makes the last of the same number, person, and tense as the first. Example: the king wills and commands, *el rei quer e ordena*; I see and I know, *eu vejo e conheço*.

Sometimes the present is made use of, instead of the preterdefinite in narrations; as, *no mesmo tempo que hia andando o encontra, o despe, e o ata a huma arvore*, as he was going, he meets him, strips him, and ties him to a tree.

When the Portuguese use the infinitive with the third

person plural, they add *em* to it, and it is generally preceded by *por*, for, and *para*, in order to, that, or to the end that; as, *elles serão enforcados por furtarem*, they were hanged for robbing; *para serem informados*, that, to the end that they may be informed; *para poderem dizer*, that they may be able to say. *em - they to ...*

Observe, that when the Portuguese put *por* before the first future subjunctive, they speak of a time past: as, *por fallardes*, because you have spoken. But when they put *para* before it, then they speak of a time to come; as *para fallarmos*, to give us an opportunity for speaking, in order to speak. *See Os Subjunctivos Cap. IV. Sec. 1. 184.*

OF MOODS.

All the tenses of the indicative mood may be employed without any conjunction before them; although they admit of some. Besides the conjunction *que*, those that may be made use of are *se*, *como*, and *quando*; with some distinction in respect to *se*, because this conjunction is seldom used before the future tense, and then it is governed by a verb signifying ignorance, doubt, or interrogation; as, *não sei se hão de vir*, I do not know whether they will come; *estou em duvida, se os inimigos passarão o rio*, I doubt whether the enemy will pass the river; *não pergunto se partirá*, I do not ask whether he will set out.

The optative or subjunctive in Portuguese has always some sign annexed; as, *oxalá, prouvera a Deos, ó se!* would to God, I pray God, God grant, &c.; *que para, que, &c.*, that, &c.

The particle *que* is not expressed in the present tense of this mood; but it is understood in sentences of

wishing or praying; as, *Deos a faça bom*, let God amend him.

When *que* is between two verbs, the last is not always put in the subjunctive, because, though some say, *creyo que venha*, I believe he comes, I think it is better to say, *creyo que vem*; but when there is a negative, the verb following *que* must be put in the subjunctive; as, *não creyo que venha*, I do not believe he will come; *não creyo que venha tão cedo*, I do not believe he will come so soon.

When the verbs *crer*, to believe; *saber*, to know, are used interrogatively, and followed by the particle *que*, the next verb is put in the indicative, when the person who asks the question makes no doubt of the thing which is the object of the question; as if knowing that peace is made, I want to know if the people whom I converse with know it too, I should express myself thus, *sabeis vós que está feita a paz?* do you know that peace is made? But if I have it only by a report, and doubt of it, and want to be informed of it, I must ask the question thus, *sabeis vós que a paz esteja feita?* and not *sabeis vós que está feita a paz?*

Observe also, that the present subjunctive of *saber* is elegantly used when it is attended by a negative, and the particle *que* in this phrase, *não, que eu saiba*, not that I know of.

All the verbs used impersonally with the particle *que*, require the subjunctive; as, *he preciso que elle venha*, he must come; *convem que isto se faça*, it is convenient that this be done. You must only except such sentences as express any positive assurance, or certainty; as, *he certo que vem*, it is certain that he comes; *sei que está em casa*, I know he is at home.

From these observations it follows, that all the verbs not expressing a positive assurance, or believing, but only denoting *ignorance, doubt, fear, astonishment, admiration, wishing, praying, pretension, or desire*, govern the subjunctive mood after *que*; as, *duvido que possa*, I doubt if it be in his power; *temo que morra*, I am afraid he will die; *admiro-me que consinta nisso*, I wonder he agrees to it, &c.; to all which they add, *oxalá*, an Arabic word, signifying, *God grant*, which is used in Portuguese before all the tenses of the optative or conjunctive, as well as, *praza a Deos*, may it please God; or, *prouvera a Deos*, might it please God.

When *que* is relative, and there is a verb in the imperative or in the indicative, with a negative or interrogation before it, it likewise governs the subjunctive; as, *não ha cousa que mais me inquiete*, there is nothing that disturbs me more; *ha cousa no mundo que me possa dar tanto gosto?* is there anything in the world that could give me more pleasure? *allegai-lhe tantas razoes que o possam persuadir*, give him so many reasons that he may be persuaded.

The present subjunctive is sometimes rendered into English by the second preterimperfect subjunctive, when it is followed by a verb in the future tense; as, *ainda que eu trabalhe, nunca hei de cançar*, though I should work, I never should be tired.

The Portuguese use specially the same present subjunctive for the future; as in those sentences and others, like:—

Não duvido que venha, I do not doubt but he will come.

Duvido que o faça, I doubt that, or whether he will do it.

Therefore carefully avoid those faults which foreigners

are so apt to make, in considering rather the tense which they want to turn into Portuguese, than the mood which the genius of the language requires.

The present indicative is also used for the future, the same as in English. Example: *jantais hoje em casa?* do you dine at home to-day?

OF THE PARTICLES GOVERNING THE OPTATIVE OR SUBJUNCTIVE.

The conjunction *que*, that, generally requires the subjunctive after it; but *antes que*, *primeiro que*, before that, always requires it.

Que makes all the words to which it is joined become conjunctives, as, *para que*, to the end that; *bem que*, *ainda que*, &c. *Posto que*, although; *até que*, till; *quando*, *como quer que*, which commonly govern the subjunctive. But *com que assim* governs the indicative; as, *com que*, or *com que assim virá ámanhã*, so he will come to-morrow.

In Portuguese, to express *though*, or *although*, if it is by *ainda que*, you may put either the subjunctive or indicative after it. Example: *ainda que seja homem honrado*, though he is an honest man; *ainda que elle faz aquillo*, though he does that. But if you render *although* or *though*, by *não obstante*, then you must use the infinitive. Example: though he is an honest man, *não obstante ser elle homem honrado*; though he does this, *não obstante fazer elle isto*.

The impersonal verbs generally govern the subjunctive with *que*; but with this distinction, when the impersonal is in the present tense, or future, of the indicative mood, then it requires the present subjunctive mood; but when the impersonal, or any other verb taken impersonally, is in any of the preterites indicative, then it governs the imper-

fect, perfect, or pluperfect of the subjunctive, according to the meaning of the sentence; as, *importa muito que el-rey veja tudo*, it is of great moment that the king may see all; *foi conveniente que o principe fosse com elle*, it was convenient that the prince should go with him.

The present subjunctive is likewise construed, when the particle *por* is separated from *que* by an adjective; as, *por grande, por admiravel, por douto que seja*, though he be great, admirable, learned.

An imperative often requires the future of the subjunctive; as, *succeda o que succeder*, or *seja o que for*, happen what shall happen, at all events.

The imperfect subjunctive is repeated in this phrase, and others, like *succedesse, o que succedesse*, let happen what would.

The future of the subjunctive mood follows generally these, *logo que, quando, se, como, &c.*; as, *logo que chegar iremos a passear*, as soon as he comes, we will go and take a walk; *quando vier estaremos promptos*, when he comes we shall be ready.

Observe, that *quando* and *logo que* may also be construed with the indicative mood; as, *quando el-rey ve tudo, não o enganão*, when the king sees every thing, he is not deceived; *logo que chegou, fallei com elle*, as soon as he came, I spoke with him.

OF THE INFINITIVE MOOD.

In Portuguese there is not a general sign before the infinitive, as in English the particle *to*; but there are several particles used before the infinitive, denoting the same as *to* does in English, and they are governed by the preceding verbs or nouns. These particles are the following: *a, para, de, com, em, por, até, depois de*; and the article *o*, when the infinitive serves as a nominative to another verb

as, *o dizer e o fazer são duas cousas*, saying and doing are two different things.

A coming between two verbs, denotes the second as the object of the first; as, *a tardança das nossas esperanças nos ensina a mortificar os nossos desejos*, the delay of our hopes teaches us to modify our desires; *elle começa a discorrer*, he begins to reason.

Para denotes the intention or usefulness; as, *a adversidade serve para experimentar a paciência*, adversity serves to try one's patience. *Para* after an adjective denotes its object; as, *está prompto para obedecer*, he is ready to obey.

De is put between two verbs, if the first governs the genitive or ablative; and when the substantive or adjective governs either of these two cases, *de* must go before the following verbs, or infinitive; as, *venho de ver a meu pay*, I have just seen my father; *he tempo de hir-se*, it is time to go away; *el-rey foi servido de mandar*, the king has been pleased to order.

The infinitive is on several occasions governed by prepositions or conjunctions; as, *sem dizer palavra*, without speaking a word; where you may observe it is expressed in English by the participle present; as, *nunca se cança, de jogar*, he is never weary of playing; *diverte-se em caçar*, he delights in hunting; *elle está doente por trabalhar demasiadamente*, by working too much he is sick; *perde o seu tempo em passear*, he loses his time in walking; *hei-de ir-me sem me despedir?* shall I go away without taking my leave?

The infinitive is also used passively; as, *não ha que dizer, que ver, &c.*, there is nothing to be said, seen, &c.

The gerund of any verb active may be conjugated with the verb *estar*, to be, after the same manner as in English; as, *estou escrevendo*, I am writing; *elle estava dormindo*, he was asleep, &c.

CHAPTER VI.

OF THE SYNTAX OF PARTICIPLES AND GERUNDS.

THE participle in the Portuguese language generally ends in *do*, or *to* ; as, *amado, visto, dito, &c.*

The active participles that follow the verb *ter*, to have, must end in *o* ; as,

Tenho visto el rey, I have seen the king.

Tenho visto a rainha, I have seen the queen.

Eu tinha amado os livros, I had loved books.

Eu tinha levado as cartas, I had carried the letters.

We meet with authors who sometimes make the participles agree with the thing of which they are speaking ; as, in *Camoens*, canto 1, stanza xxix.

E porque como vistes, tem passados.

Na viagem tão asperos perigos,

Tantos climas, e ceos experimentados, &c.

And canto 2, stanza lxxvi.

São offerecimentos verdadeiros,

E palavras, sinceras não dobradas,

As que o rey manda aos nobres cavaleiros,

Que tanto mar e terras tem passadas.

If it be a neuter verb, the participle ought always to end in *o*. Example :

El-rey tem jantado, the king has dined ; *a rainha tem ceado*, the queen has supped ; *os vossos amigos tem rido*, your friends have laughed ; *minhas irmãs, tem dormido*, my sisters have slept.

When the active participle appears to precede an infinitive, it must be terminated in *o* ; as, *o juiz lhe tinha feito cortar a cabeça*, the judge has caused his head to be cut off.

The passive participles which are joined with the tenses of the verb *ser*, to be, agree with the substantive that precedes the verb *ser*; as, *o capitão foi louvado*, the captain was praised; *a virtude he estimada*, virtue is esteemed; *os preguiçosos são censurados*, the lazy are blamed; *as vossas joyas foram vendidas*, your jewels were sold.

The Portuguese generally suppress the gerunds *having* and *being* before the particles; as, *dito isto*, having said so; *acabado o sermão*, the sermon being ended. This manner of speaking is called by grammarians *ablatives absolute*.

The participle of the present tense in Portuguese has singular and plural, but one termination serves for both genders; as, *hum homem temente a Deos*, a man fearing God; *humia molher temente a Deos*, a woman fearing God; *humens tementes a Deos*, a people fearing God.

There are many participles which are used substantively; as, *ignorante*, *amante*, *ouvinte*, *estudante*, &c., an ignorant, a lover, an auditor or hearer, a scholar, &c.

It is better to place the nominative after the gerund than before; as, *estando el-rey na comedia*, the king being at the play.

CHAPTER VII.

OF PREPOSITIONS.

I. A PREPOSITION is a part of speech which is put before nouns, and sometimes before verbs, to explain some particular circumstance.

Prepositions may be divided into separable and inseparable. An inseparable preposition is never found but

in compound words, and signifies nothing of itself. A separable preposition is generally separated from other words, and signifies something of itself.

The inseparable prepositions are :

Ab and *abs* ; as, *abrogar*, to abrogate ; *abster-se*, to abstain.

Arce, or *archi* ; as, *arcebispo*, an archbishop ; *archiduque*, an archduke.

Ad ; as, *adventicio*, adventitious.

Am ; as, *ambiguo*, ambiguous ; *amparo*, protection, shelter.

Circum ; as, *circunstancia*, circumstance.

Co ; as, *cohabitar*, to live together, to cohabit.

Des, serves to express the contrary of the word it is joined to ; as, *desacerto*, mistake ; *desfazer*, to undo ; *desenganar*, to undeceive ; are the contrary of *acerto*, *fazer*, and *enganar*.

Dis ; as, *dispôr*, to dispose ; *distinguir*, to distinguish ; *distribuir*, to distribute.

Ex ; as, *extrahir*, to extract.

In, has commonly a negative or privative sense, denoting the contrary of the meaning of the word it precedes ; as, *incapaz*, unable ; *infeliz*, unhappy ; *inacção*, inaction, &c. ; but sometimes it is affirmative, as in Latin.

Observe, that *in* before *r* is changed into *ir* ; as, *irregular*, irregular ; *irracional*, irrational ; before *l* into *il* ; as, *illegítimo*, illegitimate ; before *m*, *in* is changed into *im* ; as, *immaterial*, immaterial.

Ob ; as, *obviar*, to obviate.

Pos ; as *pospôr*, to postpone.

Pre ; as, *preceder*, to go before ; *predecessor*, an ancestor.

Pro ; as, *propôr*, to propose ; *prometer*, to promise.

Re is a particle borrowed from the Latins, which generally denotes iteration, or backward action; as, *reedificar*, to rebuild; *repercutir*, to strike back.

So; as, *socorrer*, to help, to succour.

Sor; as, *sorrir*, to smile.

Sos; as, *soster*, to support.

Soto; as, *sotopôr*, to put, or lay under.

Sub, or *sob*; as, *subalterno*, subaltern; *subscrever*, to subscribe; *sobpena*, *sobcolor*, &c.

The Arabic article *al*, which is common to all genders and both numbers, is found in the beginning of almost all the words that remain in the Portuguese language from the Arabic, and it is the surest way to distinguish them. But the Portuguese articles are added to the Arabic nouns, without taking off their article, *al*; as, *a almofada*, the cushion; *o Alcorão*, the Koran, &c.

The Greek preposition *anti*, enters into the composition of a great many Portuguese words, which cannot be set down here. It is enough to observe, that it signifies generally opposite; as in *Antipodas*, Antipodes; *antipapa*, anti-pope; and sometimes it signifies before; as in *antiloquio*, a preface, a speaking first; but in this last sense it is derived from the Latin preposition *ante*.

OF SEPARABLE PREPOSITIONS.

II. It is absolutely impossible ever to attain to the knowledge of any language whatever, without thoroughly understanding the various relations denoted by the prepositions, and the several cases of nouns which they govern: both which relations and cases being arbitrary, vary and differ much in all languages. This only instance will evince it; the English say, *to think of a thing*; the French, *to think to a thing*; the Germans and Dutch,

to think on, or upon a thing; the Spaniards and Portuguese, to think in a thing, &c. Now it will avail an Englishman but little to know that *of* is expressed in Portuguese by *de*, if he does not know what relations *em* and *de* denote in that language; since the Portuguese say, to think in a thing, and not of a thing; therefore we will treat here of each of them, and of their construction separately.

1st. *A*, or rather *ao*, *ás*, *aos*, (at, in, on, &c.) denote the place whither one is going; as,

Eu vou a Londres, I go to London.

Voltar a Portugal, to return, or go back to Portugal.

A, in this sense, is a preposition, but in the following observations it is a particle.

2ndly. *A* denotes time; as, *chegar a tempo*, to arrive in time; *a todo o tempo*, at all times.

3rdly. *A* denotes the mode of being, or of doing of people; as also their posture, gesture, or action: as,

Estar á sua vontade, to be at one's ease.

A' direita, on the right hand; *á esquerda*, on the left hand.

Viver á sua vontade, to live to one's mind, as one likes.

Andar a pé, ou a cavallo, to go on foot or on horseback.

Montar a cavallo, to ride on horseback.

Correr á redea solta, to ride full speed.

Trajar á Franceza, to dress after the French mode.

Viver á Ingleza, to live after the English fashion.

Andar a grandes passos, to walk at a great rate.

Andar a passos lentos, to walk very slowly.

4thly. *A* denotes the price of things; as, *a oito xelins*, at eight shillings. It denotes also the weight: but as the nouns signifying weight are generally used in the plural number, *s* is added to *a*, when it is placed before

nouns of the feminine gender, and *os* when it precedes nouns of the masculine gender: thus, *ás onças*, by the ounce; *aos arrátéis*, by the pound, &c. *A* denotes also the measure; as, *medir a palmos*, to span or measure by the hand extended.

When *a* is preceded by *daqui*, and followed by a noun of time, it denotes the space of time after which something is to be done; as, *el-rey partirá daqui a tres dias*, the king will set out three days hence.

5thly. *A* denotes the tools used in working, as likewise the games one plays at; as, *abrir ao buril*, to grave; where *o* is added to *a*; *trabalhar á candea*, to do anything by candle-light; *á agulha*, with the needle.

Andar á vela, to sail, or to be under sail.

Jogar a pela, to play at tennis.

Jogar as cartas, to play at cards; here *s* is added to *a*, the noun being of the feminine gender and plural number.

Jogar aos centos, to play at piquet; here *os* is added to *a*, as preceding a noun signifying a game, of the masculine gender and plural number.

6thly. *A* signifies sometimes *as*. Example: *está isto a seu gosto?* Is this as you like it? And sometimes it signifies *after*; as, *a seu modo*, after his, or her way. It signifies also *in*; as, *ao principio*, in the beginning; but then *o* is added to it.

7thly. *A* is also put before infinitives, preceded by another verb; as, *ensinar a cantar*, to teach to sing. It is also placed between two equal numbers, to denote order? as, *dous a dous*, two by two; *quatro a quatro*, four by four; and sometimes it is preceded by a participle or adjective, and followed by an infinitive mood.

8thly. *A* is a particle of composition, with many nouns, verbs, and adverbs, of which it often increases the meaning; as, *adinhoirado*, very rich, that has a great deal of money; but it generally expresses in verbs the action of the nouns they are composed of; as, *ajoelhar*, to kneel down, which is formed from *a* and *joelho*, knee; *abrandar*, to appease; *alargar*, to enlarge; from *brando*, soft; *largo*, wide, &c.

9thly. *A*, when it is preceded by the verb *ser*, and followed by the personal pronouns, signifies *in the stead of*; as, *se eu fos a vós, faria aquilo*, if I were you (in your place), I would do that.

10thly. When *a* is placed before *casa*, and the sense implies *going to*, it is rendered into English by *to*, but the word *casa* is left out; as, *elle foi a casa do governador*, he went to the governor's. You must observe, that *a* in this sense is a preposition.

11thly. *Ao pé* signifies *near*; as, *ponde hum ao pé do outro*, place, put, or set them near one another. Sometimes *mesmo* comes before *ao pé*, to express still more the nearness of a thing, and *mesmo ao pé* is rendered into English by *hard by*, *just by*, &c.; as, *a sua casa está mesmo ao pé da minha*, his house is just by mine.

12thly. When the noun *respeito* is preceded by *a*, it is used in the same sense as *em comparação*, but requires one of these particles, *do*, *da*, *dos*, *das*, after it, and signifies *in comparison of*, *in regard to*, *in respect of*; as, *isto he nada a respeito do que posso dizer*, this is nothing to other things that I can say.

13thly. When *a* comes before a neuter verb, it marks a dative; and after an active verb, an accusative case.

A before the word *proposito* is used in familiar dis-

course; as, *a proposito, esquecime de dizer-vos o outro dia*, now I think of it, I forgot to tell you the other day.

14thly. *Ao revez*, or *ás avessas*, are also used as prepositions, attended by *de*, *do*, *da*, &c., and it signifies quite the reverse, or contrary; as, *elle faz tudo ao revez*, or *ás avessas do que houvera de ser, ou do que lhe dizem*, he does every thing quite the reverse of right, or contrary to what he is bid.

15thly. *A* before *troco* signifies *provided that*. It is also used before the word *tiro*; as, *a tiro de peça*, within cannon-shot.

16thly. *Cara a cara*, *corpo a corpo*, signify face to face, body to body. *Tomar huma cousa a boa ou a má parte*, signifies to take a thing well or ill.

Such are the chief relations denoted by the particle *a*. The others must be learned in construing and reading good Portuguese books.

1st. *De*, or rather *do*, *da*, *dos*, *das* (of, from, &c.), denote, first, the place one comes from; as, *sahir de Londres*, to go out of London; *vir de França, das Indias, &c.*, to come from France, from the Indies, &c.

2nd. *De* between two nouns denotes the quality of the person expressed by the first noun; as, *hum homem de honra*, a man of honour; or the matter which the thing of the first noun is made of; as,

Huma estatua de marmore, a statue of marble.

Huma ponte de madeira ou de pedra, a wood or stone bridge.

Observe, that two nouns so joined with *de* are commonly rendered into English by two nouns likewise, but without a preposition, or rather by a compound word, whose first noun (whether substantive or adjective) expresses the matter and quality, manner, form, and use of

the other; as, a stone bridge, *huma ponte de pedra*; a dancing-master, *hum mestre de dança*.

3rd. *De, do, da, dos, das*, are used after the participles of the preterite, with *ser*; as, *ser amado, ou bem visto do povo, dos sabios, &c.*, to be beloved by the people, by the learned, &c.

Do serves for the masculine, *da* for the feminine, and *de* for both.

4th. *De* sometimes signifies *by*; as *de noite*, by night; *de dia*, by day.

5th. *De* before *em* and many nouns of time, denotes the regular interval of the time after which something begins again; as, *eu vou ve-lo de dous em dous dias*, I go to see him every other day: and before nouns of place and adverbs repeated with *em* or *para* between, *de* denotes the passing from one place or condition to another; as, *correr de rua em rua*, to run from street to street; *de mal para peor*, worse and worse.

6th. *De* after some verbs signifies *after*, or *in*; as, *elle portou-se d'esta sorte*, he behaved in, or after this manner.

7th. *De* is used before an infinitive, and is then governed by some preceding noun and verb; as *capaz de ensinar*, capable of teaching; *digno de ser amado*, worthy to be loved, &c.; *procurar de fazer*, to endeavour to do; *authoridade de prégar*, the power, or authority of preaching, &c.

8th. *De* is sometimes rendered into English by *on*; as, *pôr-se de joelhos*, to kneel down on one's knees.

9th. *De* between two nouns denotes the use which a thing is designed for; as, *azeite de candea*, lamp-oil; *arma de fogo*, a fire-arm; *moinho de vento*, a windmill.

This relation is expressed in English by two nouns, making a compound word: the first of which signifies

the manner, form, and use, denoted by the Portuguese preposition ; as, *cadeira de braços*, an arm-chair, or elbow-chair ; *vela de cera*, a wax-candle, &c.

10th. *De* denotes sometimes the qualities of things ; as, *meyas de tres fios*, stockings with three threads. Sometimes it denotes also the price ; as, *panno de dezoito xelins*, eighteen shilling cloth.

11th. *De* is sometimes rendered into English by *upon* ; as, *viver*, or *sustentar-se de peixe*, to live upon fish. Sometimes it is rendered into English by *with* ; as, *morrer de frio*, to starve with cold.

12th. *De* sometimes signifies *for*, or *out of* ; as *saltar de alegria*, to leap for joy ; *de modesto*, out of modesty.

13th. *De* signifies sometimes *at* ; as, *zombar de alguém*, laugh at one.

14th. *De* is sometimes left out in English ; as, *gozar de huma cousa*, to enjoy a thing.

15th. *De*, followed by two nouns of number and the preposition *até*, between them, is rendered into English by *between* ; as, *hum homem de quarenta até cincoenta annos*, a man between forty and fifty.

16th. *De*, preceded by the preposition *diante*, is left out in English ; as, *diante de mim*, before me ; *diante de Deos*, before God.

17th. *De*, when it is placed before *casa*, and the sense implies *coming from*, is rendered into English by *from* ; but the word *casa* sometimes is left out in English, and sometimes not ; as, *venho de casa* (meaning my house), I come from home, from my house ; but *venho da casa da Senhora C.* must be rendered in English thus, *I am returning from Mrs. C's.*

Finally *de* is used before several words ; as, *de bruços*, lying all along on the ground ; *de madrugada*, soon in

the morning ; *de veras*, in earnest, seriously ; *de verão*, in summer ; *homem de palavra*, a man as good as his word ; *de costas*, backwards, or on one's back ; *andar de pé*, to be sickly without being bed-ridden ; and many others, which must be learned by use.

ANTES.

III. *Antes*, before, shows a relation of time, of which it denotes priority ; and is always opposite to *depois*, after ; as, *antes da criação do mundo*, before the creation of the world.

Primeiro is also used as a preposition ; as *elle chegou primeiro que eu*, he arrived before me.

DIANTE.

IV. *Diante*, before, shows a relation of place, and it is always opposite to *detráz*, behind. It signifies also sometimes *em* or *na presença* ; as, *ha arvores diante de sua casa*, there are trees before his house ; *ponde aquillo diante do fogo*, set, or put that before the fire ; *prégar diante del-rei*, to preach before the king.

Diante is also sometimes an adverb, and may be used instead of *adiante* ; as, *ir diante*, or *adiante*, to go before ; but in the following phrase you must say, *não vades tanto adiante*, and not *diante*, do not go so far ; *por diante* is to be rendered into English by *on* in the following phrase, *ide por diante*, go on.

DEPOIS.

V. *Depois*, after, denotes posteriority of time, and is used in opposition to *antes* ; as, *depois do diluvio*, after the deluge ; *depois do meio dia*, afternoon.

Depois also is used with an infinitive ; as, *feito aquillo*,

or *tendo feito aquillo*, or *depois de fazer aquillo*, after having done that; and it is also made a conjunction with *que*, governing the indicative: *as, depois que teve feito aquillo*, after he had done that.

DETRAZ.

VI. *Detraz*, behind, denotes posteriority both of place and order, and it is said in opposition to *diante*; *as, a sua casa está detraz da vossa*, his house is behind yours; *elle vinha detraz de mim*; he walked after me.

EM.

VII. *Em*, or *no*, *na*, *nos*, *nas* (in, into, within, &c.), denote a relation both of time and place. The many various significations in which these prepositions are used, must be accurately observed, and much regard had to them in practice.

No and *na* are sometimes rendered into English by *a*; *as, duas vezes no dia, na semana, &c.*, twice a day, a week, &c.

No, *na*, &c., are always used before nouns denoting the place wherein something is kept; *as, está no gabinete*, it is in the closet; *na papeleira*, in the bureau; *nas gavetas*, in the drawers; *na rua*, in the street, &c.; but sometimes they are rendered into English by *upon*; *as, cahir, no chão*, to fall upon the ground.

Em, *no*, *na*, &c., signifies commonly *in*; *as, em Londres*, in London; *está na graça del-rey*, he is in favour with the king; but in some cases it has a very particular meaning; *as, estar em corpo*, which signifies literally, *to be in body*, but the true sense of it is, *to be without a cloak*! so that the body is more exposed to view without an upper garment. *Estar em pernas*, literally,

to be in legs, signifies to be bare-legged; that is, the legs exposed without stockings. *Estar em camisa* is said of one that has only the shirt on his back.

When this preposition *em* is before an infinitive, then it is an English gerund; as, *consiste em fallar bem*, it consists in speaking well; but when it is found before a gerund, it signifies *as soon as*; as, *em acabando irei*, as soon as I have done, I will go.

Nos nossos tempos is rendered into English by *now-a-days*.

Em is used in sentences that imply a general sense; as, *Elle está em miseravel estado*, he is in a wretched condition; and not, *no miseravel*; but if the sentence implies a particular sense, you must make use of *no*, *na*, &c.; as, *no miseravel estado em que elle está*, in the wretched condition wherein he is: and not *em miseravel*. You must observe in this last example and the like, that *em* is to be used before *que*, and not *no*, *na*, &c., which are to be placed only before *qual*; therefore you must not say, *no miseravel estado no que elle está*; but *no miseravel estado no qual elle está*.

Em, construed with pronouns without an article, makes a sort of adverb, rendered into English by a preposition and a noun; thus, in this sentence, *nós iremos em coche*, we shall go in a coach, *em coche* is an adverb of manner, which shows how we shall go; but *no coche* denotes something besides: as if a company were considering how they shall ride to a place, somebody would say, *vós ireis na cadeirinha*, e *nós no coche*, you shall go in a chair, and we in a coach; *no coche* would be said in opposition to *na cadeirinha*, and both respectively to some specified chair and coach; or else they should say, *vós ireis em cadeirinha*, e *nós em coche*. But in this other sentence, *eu deixei o meu chapeo no coche*, I left my hat in the coach, it would be

improper to say *em coche*, because some particular coach is meant, and that which has driven me here or there, or which has been spoken of.

We say *de verão, no verão*, or *em o verão* ; *de inverno, no inverno*, &c., in summer, in winter, &c.

Em is also rendered into English by *at* ; as, *em todo o tempo*, at all times.

Em is used, and never *no, na*, &c., before proper names of cities and authors ; as, *elle está em Londres*, he is in London ; *nós lemos em Cicero*, we read in Cicero. But they say, *no Porto*, in Oporto.

Em, and *no, na*, &c., are construed with the names of kingdoms ; as, *em* or *na, Inglaterra*, in England ; but *no, na*, is most commonly construed with names of provinces ; as, *no Alentejo, na Beira*, &c., in Alentejo, in Beira, &c.

Em is sometimes rendered into English by *into* ; as, *Narciso foi transformado em flor*, Narcissus was metamorphosed into a flower ; and sometimes by *to* ; as, *de rua em rua*, from street to street.

No, na, are sometimes rendered into English by *against* ; as, *dar co' a cabeça na parede*, to dash one's head against the wall.

No, na, &c., are also rendered into English by *in*, and sometimes by *into* ; as, *ter hum menino nos braços*, to hold a child in one's arms ; *entregar alguma coisa nas mãos de alguém*, to deliver a thing into somebody's hands.

Em is used before the word *travez* ; as in this phrase, *pôr-se de mar em travez com alguém*, to fall out together.

Em before a noun of time, denotes the space of time that slides away in doing something ; as, *el-rey foi a Hannover em tres dias*, the king went to Hanover in three days ; that is, he was no longer than three days in going.

Em is sometimes used after the verb *hir*, to go ; as, *vai*

em quatro meses que eu aqui cheguei, it is now going on four months since I came hither.

Em before *quanto*, and sometimes without it, is rendered into English by *while*, or *whilst*; as, *em quanto vós fazeis aquillo, eu farei isto*, while you do that, I shall do this; but if they are followed by a noun of time with an interrogation, then they must be rendered into English by *in how much*, or *many*; as, *em quanto tempo?* in how much time? Observe, that *em quanto a mim, a ti, a elle, &c.*, are rendered into English by *for what concerns me, thee, him, &c.*

No serves for the masculine, *na* for the feminine, and *em* for both.

Em signifies *as*; as, *em sinal da sua amizade*, as a token of his friendship; *em premio*, as a reward.

The prepositions *em*, *no*, *na*, &c., and *dentro*, have very often the same signification, therefore they may sometimes be used one instead of the other; as, *esta na gaveta*, or *dentro da gaveta*, it is in the drawer; *está na cidade*, or *dentro da cidade*, he is in town.

Em before the words *favor, utilidade, consideração, razão*, and the like, signifies *in behalf of, on account of, &c.*; as, *em razão das bellas acçoens que elle tem feito*, in consideration of the great things he has performed.

Observe, that they very often make an elision of the last vowels, *o*, *a*, of the preposition *no*, *na*, when there is a vowel in the beginning of the next word; as, *n' agoa*, instead of *na agoa*; they also cut off the *e* of the preposition *em*, and change the *m* into *n*, as you may see in *Camoens*, canto 2, stanza xxxii., *n' algum porto*, instead of *em algum porto*, wherein you must observe that *n'* is to be rendered into English by *to* or *into*.

COM.

VII. This preposition signifies *with*, and it denotes conjunction, union, mixing, assembling, keeping company; as, *casar huma donzella com hum homem honrado*, to marry a maid with an honest man; *hir com alguem*, to go with one; *com a ajuda de Deos*, by God's help, &c.

Observe, that most of the adverbs formed of the adjectives are turned in Portuguese by the preposition *com* and the substantive; as, *atrevidamente*, boldly; *com atrevimento*, with boldness; *elegantemente*, elegantly; *com elegancia*, with elegance; *cortezmente*, politely; *com cortezia*, with politeness, &c.

The last consonant, *m*, is very often cut off, even before the noun of number, *hum*, one; and so they say *c'um*, instead of *com hum*, as may be seen in *Camoens*, canto 2, stanza xxxvii.

With me, *with thee*, *with himself*, &c., are rendered into Portuguese by *commigo*, *contigo*, or *convosco*, *comsigo*, *comnosco*, *convosco*, *comsigo*.

When *com* is preceded by *para*, it signifies *towards*, and sometimes *over*, in English; as, *sejamos piedosos para com os pobres*, let us be merciful towards the poor; *ter grande poder para com alguem*, to have great influence over somebody's mind.

Com before the word *capa* is used metaphorically, and then it signifies *under colour*, or *pretext*.

PARA.

VIII. *Para* is rendered into English by *for*; but it signifies also *to*, when it is found before the infinitive, and denotes the intention, or purpose in doing something; as, *este livro he para meu irmão*, this book is for my brother; *esta penna he para escrever*, this pen is to write; *Deos nos*

fez para ama-lo, God made us for to love him ; *o comer he necessario para conservar a vidu*, eating is necessary for preserving life.

Para que is rendered into English by *for what* ; as, *para que he isto?* for what is this ? and sometimes by *that*, or *in order that* ; as, *para que venha ver-me*, that he may come and see me. But *porque* signifies *why*, *for what*, *upon what account* ; as, *porque não vindes?* why do you not come ? but when it is not followed by an interrogation, it signifies *because*.

Para serves likewise before the verbs, to denote what one is able to do in consequence of his present disposition ; as, *elle he bastantemente forte para andar a cavallo*, he is strong enough to ride ; *elle tem bastante cabedal para sustentar-se*, he has means enough to maintain himself ; *a occasião he muito favoravel para nos não servirmos della*, the occasion is too favourable to let it slip.

Para expresses also the capacity or incapacity of doing any thing ; as, *elle he homem para isto*, he is the proper man wanted for this ; *he homem para pouco*, he is good for little ; *he homem para nada*, he is good for nothing.

This preposition is also used to denote the end or motive of doing any thing ; as, *trabalho para o bem publico*, I work for the public good ; *hum hospital para os pobres*, an hospital for the poor.

Para is a preposition of time ; as, *isto me basta para todo o anno*, this is sufficient for me for all the year ; *estão unidos para sempre*, they are united for ever ; *para dous meses era muito pouco*, for two months it was too little.

Para is sometimes preceded by the adverb *lá*, and followed by a noun of time, and then it is rendered into English by *against*, or *towards* ; as, *lá para o fim da semana*, against the end of the week, or towards the end of the week.

Para is sometimes rendered into English by *considering*, or *with respect to*; as, *este menino está muito adiantado para a idade que tem*, or *para o pouco tempo que aprende*, this child is very forward for his age, or considering the little time he has learned; *para Inglez falla demasiadamente*, he talks too much considering that he is an Englishman.

Para signifies sometimes *just*, or *ready to*; as, *elle está para partir*, he is just going away, he is ready to go.

Para is also used before the word *graças*; as, *elle não he para graças*, he takes no jest; *elle não está para graças*; he is out of humour, or he is in an ill-humour.

Para onde? signifies *whither?* *to what place?*

Para que? or *para que fim?* signifies, *to what end*, or *purpose?* *Para cima* signifies upward.

Para huma e outra parte, signifies, *to both sides*, *places*, or *parts*.

Para is also rendered into English by *towards*, and is said of places; as, *para o oriente*, towards, or to the east.

Para onde quer que, signifies, *whither*, or *to what place thou wilt*, *any where*.

Para outra parte, signifies, *towards another place*.

Para comigo, towards me.

Para o diante, signifies, *for the time to come*.

De mim, para mim, signifies *for what concerns me*.

Para is used by Camoens, canto 2, stanza xxiv., before the preposition *de*, and signifies, *backwards*.

Para between two nouns of number is rendered into English by *or*, and sometimes, by *and*, as, *hum homem de quarenta para cincoenta annos*, a man between forty and fifty; *dista quatro para cinco legoas*, it is about four or five leagues distant.

POR.

IX. *Por*, *pello*, *pella*, *pellos*, or *pellas*, signifies, *for* ; as, *por amor de vós*, for your sake ; *por seis semanas*, for six weeks ; *palavra por palavra*, word for word.

Polo and *pola*, instead of *pello* and *pella*, are out of use.

Por sometimes denotes that the thing is not yet done : as, *esta obra está por acabar*, this work is not yet done.

Por, by, for, over, through ; as, *alcancei-o por empenho*, I obtained it by protection ; *eu vou por dinheiro*, I am going for money ; *passeio pelos campos*, I walk through the fields ; *por todo o reino*, all over the kingdom.

When *por* is before an infinitive, and followed by a negative, in the latter part of the sentence, it is rendered into English by *although*, or *though* ; as, *por ser devota*, or *por devota que seja*, *não deixa de ser mulher*, though she is a religious woman, yet she is a woman ; *por ser pobre*, or *por pobre que seja*, *não deixa de ser soberba*, though she has no fortune, she is nevertheless, or for all that, proud. Here the negative with the verb *deixar*, are rendered into English by the verb *to be*, and the particles *nevertheless*, *yet*, &c. Sometimes the words *nem por isso* are used before the verb *deixar*, but the sense is the same.

Por followed by an adjective and the particle *que*, with a verb in the subjunctive mood, is rendered into English by *ever so* ; as, *por grande que elle seja*, let him be ever so great ; *por pouco que seja*, ever so little.

Por before *menos*, signifies, *far less than*, or *under* ; as *em não o terrá por menos de vinte libras*, you shall not have it under twenty pounds.

Por before *quanto*, with an interrogation, signifies, *for how much, at what rate?* But if there be no interrogation, as in the following and the like sentences, then it is to be rendered into English by *for ever so much*; as, *não o faria por quanto me dessem*, I would not do it for ever so much.

Por before *cima*, signifies, *upwards*, and before *baxo* is rendered into English by *downwards*; as, *o remedio obra por cima e por baxo*, the medicine operates, or works, upwards, and downwards.

Por before *pouco*, *muito*, *bem*, &c., and followed by *que*, makes a sort of conjunction governing the subjunctive, and is rendered into English by *if*, followed by *ever*, or *never* so little, much, well, &c., as, *por pouco que erreis*, if you do amiss ever so little; *por bem que eu faça*, if I do ever so well, &c.

Por before *mim*, signifies sometimes, *as for*, or *for all*; as, *por mim estou prompto*, as for me, or for my part I am ready; *por mim podeis dormir se quizerdes*, as for me, you may sleep.

Por, *pello*, *pella*, &c., denote the efficient cause of a thing, as also the motive and means, or ways of doing it; in all which significations they are rendered into English by, *by, through, out of, at, &c.*; as,

A Asia foi conquistada por Alexandre, Asia was conquered by Alexander.

Vós fallais nisso só por inveja, it is out of envy only you speak of it.

Elle entrou pella porta, mas sahio pella janella, he got in at the door, but he got out at the window, &c.

Por denotes place, after the verbs *ir* and *passar*; as, *por onde ireis vós?* which way shall you go?

Eu passarei por França, I will go through France; *por onde passou elle?* which way did he go?

Por construed with nouns without an article, denotes most times *distribution of people, time, and place*; and it is rendered into English by *a*, or *every*, before the noun; as,

Elle deu tanto por cabeça, he gave so much a head.

Tanto por soldado, por anno, por mes, por semana, &c., so much a soldier, a year, a month, a week; *a razão de vinte por cento*, at the rate of twenty per cent.

Elle pede tanto por legoa, he asks so much a league, or every league.

Por between two nouns without an article, or between two infinitives without a preposition, denotes the choice which one makes between two things, alike in their nature, but different in their circumstances; as,

Casa por casa antes quero esta que aquella, since I must have one of these two houses, I like this better than that; *morrer por morrer, melhor he morrer combatendo que fugindo*, when a man must die, it is better to die in fighting than in running away.

Pello meyo is rendered into English by *through*; as, *pello meyo dos campos*, through the fields.

Por meyo is rendered into English by, *by*; as, *elle alcançou o seu intentô por meyo de astuças*, he has compassed his ends by devices.

Por turno signifies, *in one's turn*.

Por before the infinitives is used instead of *para* by the best Portuguese writers; and *porque* instead of *para que*; as may be seen particularly in *Camoens*, canto 2, stanzas vii. and viii., and in the following example, *par não*, or *para não repeter o que já temos, dito*, not to repeat what we have already said.

Por is sometimes rendered into English by *for*, *upon the account of*, *for the sake*, &c.; as, *elle fara isto por amor de vós*, he will do this upon your account, or for your sake;

deixarão-o por morto, he was left for dead; *eu tenho-o por meu amigo*, I take him to be my friend; *todos os homens de bem são*, or *estão por elle*, all honest people are for him, or are on his side; *por quem me tomais vós?* who do you take me for?

We have already observed, that *porque*, without an interrogation, signifies *because*; but it has the same signification in the following sentence, and the like; *porque elle he mentiroso segue-se que tambem eu o seja*; because he is a liar, does it follow therefore that I am one?

Por isto, or *por ista razão*, signifies, *therefore*.

O porque, signifies, the reason, the cause, or the subject; *as, sabe-se o porque?* is it known upon what account?

Por modo de dizer, signifies, *as one may say, if I, or we, may say, &c.*

Por diante, signifies, *before*; and *por detraz*, signifies, *behind*.

Por ventura, signifies, *perhaps*.

Pello passado, signifies, *formerly, in time past, heretofore*.

Por nenhum caso, by no means.

Por mar e por terra, by sea and land.

Hum por hum, signifies, *one by one*.

Por is sometimes rendered into English by *in*; *as, elles são vinte por todos*, they are twenty in all.

When the verb *passar* is followed by *por*, then the word *alto* signifies, *to forget*; *as, passou-lhe aquillo por alto*, he forgot that; but speaking of goods, it signifies, *to smuggle*.

Por joined with the verb *ir*, signifies, *to fetch, and seek after*; *as, vai por vinho*, go fetch some wine; *vai pello medico*, go see for the physician.

Por is commonly used before the substantives; *as, por exemplo*, for example; *por commodidade*, for convenience;

por costume, for custom sake ; and many others, that may be learned by use.

You must observe, that *pello* serves for the masculine, *pellu* for the feminine, and *por* for both.

CONTRA.

X. *Contra*, against, contrary to, denotes opposition ; as, *que diz vm^{ca} contra isto ?* what do you say against this ? It signifies also, *over against*, *opposite to*.

Pró e contra, signifies in English, *pro and con*.

DESDE.

XI. *Desde* denotes both time and place, and enumeration of things, and is commonly followed in the sentence by the preposition *até*, to ; then *desde* denotes the term *from whence*, and *até* that of *hitherto* ; as,

Desde o principio até o fim, from the beginning to the end.

Elle foi a pé desde Windsor até Londres, he walked from Windsor to London.

Eu tenho visto todos desde o primeiro até o ultimo, I have seen them all from the first to the last ; *forão todos mortos desde o primeiro até o ultimo*, they were all slain to a man.

Desde a criação do mundo, from, or since the creation.

Desde o berço, ou infancia, from the cradle, from a child.

Desde já, even now ; as, *desde já prevejo*, I even now foresee.

Desde agora, from this time forward.

Desde então, from that time ever since.

Desde que, as soon as, when.

Desde quando ? how long since, or ago ?

Rio navegavel desde o seu nascimento ; a river navigable at its very rise.

ATE.

XII. *Até* signifies, *till, even, to, &c.*, as you may see in the following examples :

Até onde ? how far ?

Até Roma, as far as Rome.

Até quando ? till when, or how long ?

Até que eu viva, as long as I live.

He hum homem de tanta bondade, que até os seus inimigos são obrigados a estima-lo, he is so good a man that even his enemies have a value for him.

Até os mais vis homens tomavão a liberdade de, &c., the very worst of men took such a liberty as to, &c.

Até que, until, till.

Até as orelhas, up to the ears.

Elle vendeo até a camisa, he has sold the very shirt off his back.

Até agora, or até aqui, till now, or hitherto.

Até aqui (speaking of a place), to this place, hither, so far.

Até lá, to that place, so far.

Até que isto se faça, till it be done.

Até então, till then, till that time.

Até is also used before an infinitive ; as, *gritar até enrouquecer*, to bawl one's self hoarse.

Rir até arrebentar pellas ilhargas, to split one's sides with laughing.

Dar de comer a alguém até arrebentar, to fill, or cram one with victuals till he bursts.

Até á primeira, till our next meeting, till we meet again.

POR CIMA.

XIII. *Por cima*, above, over, denotes superiority of place; as,

Morar por cima da alguém, to live, or lodge above somebody.

A balla lhe passou por cima da cabeça, the ball went over his head.

Por cima de tudo, upon the whole.

PARA CIMA.

XIV. *Para cima*, above, denotes superiority of age, and is sometimes put at the end of the sentence; as,

E' lles alistarão todos que têm de dez annos para cima, they enlisted every body above ten.

A CIMA.

XV. *A cima*, above, denotes rank, and some moral subjects; as,

A cima, delle, above him, or superior to him.

Estar a cima de tudo, to be above the world.

Huma mulher que está a cima de tudo, não se lhe dá do que o mundo diz della, a woman who is above the public censure, does not care what people say of her.

EM CIMA.

XVI. *Em cima*, upon; as, *em cima da mesa*, upon the table,

Em cima de tudo isto, or only *em cima*, signifies, and besides all that, over and above all that.

DE CIMA.

XVII. *De cima*, when it is an adverb, signifies, *from above*; but when a preposition, it is rendered into English by *from*, *off*, or *from off*; as,

Tirai aquillo de cima da mesa, take that from off the table.

Elle nunca tirou os seus olhos de cima della, he never turned his eyes from her.

Cahir de cima das arvores, to fall off the trees.

DEBAXO.

XVIII. The preposition *debaxo*, under, below, or from under, denotes the time and place; I say the time of a denomination of a reign, or government; as, *debaxo do imperio de Augusto*, under the empire of Augustus.

Debaxo, as a preposition of place, marks out inferiority of position; as,

Tudo o que ha debaxo dos ceos, all there is under Heaven.

Ter huma almofada debaxo dos joelhos, to have a cushion under the knees.

Estar debaxo de chave, to be under lock and key.

Debaxo is sometimes rendered into English by *upon*; as, *afirmar huma causa debaxo de juramento*, to swear a thing, to declare upon oath.

ABAXO.

XIX. This preposition is rendered into English by *under*, *inferior*, or *next*; as, *assentou-se abaxo delles*, he sat inferior, or under them; as, *assentou-se abaxo de mim*, he sat next, inferior to me, or he was next man to me;

abaxo del-rei elle he o primeiro, he is the next man to the King.

This preposition is sometimes put at the end of the following phrases, *de telhas abaxo*, here below, in this lower world; *de cabeça abaxo*, headlong.

FORA.

XX. *Fora*, out, without, except, but, denotes exclusion, and exception. It requires generally a genitive before a noun of time, or place; but it governs also the nominative; as,

Fóra do reyno, out of the kingdom.

Fóra da cidade, out of town.

Fóra de tempo, out of season.

Procurai-o fóra de casa, look for him without doors.

Elles sahirão todos, fóra dous ou tres, they all went out, except, or but, two or three.

Elle lhe permíte tudo, fóra o ir ás assembleas, he indulges her in everything, but in going to assemblies.

Elle tem todos os poderes, fóra o de concluir, he has full powers, except of concluding.

Fóra is sometimes preceded by *tão*, and then it is to be rendered into English by *so far*; as, *elle está tão fóra de soccorrer os seus alliados, que se declara contra elles*, he is so far from assisting his allies, that he declares himself against them.

Fóra is sometimes rendered into English by *besides*; as, *fóra daquelles que, &c.*, besides those that, &c., and sometimes by *beyond*; as *fóra de medida*, beyond measure.

Fóra de horas, signifies, *beyond the hour*, or *very late*.

Pór alguém fora da porta, or *mandar alguém pella porta fóra*, to turn one out of doors.

DE FORNTE or FRONTE.

This preposition governs the genitive, and signifies, *over against*. It is followed by *de, do, da, &c.* ; as,

De frente da sua casa está hum outeiro, over against his house is a hill.

Eu estava de frente delle, I was over against him.

SEM.

Sem, signifies, *without* ; as,

Sem dinheiro, without money.

Sem duvida, without doubt.

Sem dar a entender, or *sem fazer conhecer*, without giving to understand.

Sem mais nem menos, without any reason, or provocation.

Estar sem amo, to be out of place.

Sem que algum acto precedente possa derogar o presente, any former act to the contrary of the present notwithstanding.

Sem governs also the infinitive, which is rendered into English with the participle ; *falar sem saber*, to speak without knowing.

It is also a conjunction with *que*, governing the subjunctive ; as,

Enfada-se sem que lhe digão nada, he is angry without anybody saying anything to him.

Não era eu já bastantemente infeliz, sem que procurasseis de acrescentar a minha infelicidade? was I not miserable enough before, but you must still labour to make me more so?

Lembro-me sem que me digais, I remember without your telling.

Elle virá sem que mandem por elle, he will come without sending for.

CONFORME, or SEGUNDO.

XXIII. *Conforme*, or *segundo*, according to, conformable to, govern the nominative, and never the dative, as in English; as,

Elle foi tratado conforme o seu merecimento, he was treated according to his deserts.

Conforme o meu parecer, in my judgment, in my opinion.

In common conversation *conforme* is used adverbially, and rendered into English as follows:

I'sso he conforme, or only *conforme*, it is as it happens; may be; may be not; that is according.

Conforme a ocasião o pedir, according as there may be need.

SOBRE.

XXIV. *Sobre*, signifies, upon; as, *sobre a mesa*, upon the table; *sobre o rio*, upon the river.

Sobre tudo, or *sobre todas as cousas*, over all, above all, above all things, above anything, especially; as *sobre tudo tende cuidado na saude*, but, above all things, mind your health.

Pôr alguém sobre si, or *dar-lhe o primeiro lugar*, to place one above himself.

Ir sobre huma cidade, to march against a town.

Ir sobre alguém, to fall, or to rush upon one.

Ir sobre seguro, to go upon sure grounds.

Sobre a noite, about, or towards the evening.

Sobre o verde, somewhat green.

Sobre a minha palavra, upon my word.

Sobre palavra, upon parole.

Mandar carta sobre carta, to send letter upon letter.

Elle recebeu a carta sobre o jantar, he had just dined when he received the letter.

Elle dorme sobre o jantar, he sleeps immediately after dinner.

Sobre isto, or *sobre estas cousas*, is sometimes rendered into English by *more than that*, or *besides that*; as,

Elle roubou-o, e sobre isto matou-o, he robbed him, and more than that, he killed him.

Sobre que, is rendered into English by *though*, or *although*; as,

Este negocio sobre que he difficuloso, não he impossivel, although this is a hard affair, yet it is not impossible.

Sobre is rendered into English sometimes by *besides*; as,

Sobre as miserais da guerra, elle teve a desgraça, &c., besides the miseries of the war, he had the misfortune, of, &c.

Estar sobre si, or *andar sobre si*, signifies, to stand upon one's guard.

Eu vos escreverei sobre esta materia, I will write to you about this matter.

ACERCA.

XXV. *Acerca*, signifies, *about*; as, *acerca disto lhe disse*, about this I told him; *acerca de lá ir lhe respondi*, about going there I answered him.

PERTO, JUNTO, AO PÉ, PEGADO.

XXVI. *Perto*, near, by, about, denotes proximity of place and time, and governs the genitive case; as, *aquillo está muito perto do lume*, that is very near the fire; *perto das oito horas*, about eight o'clock.

Perto do rio, near the river.

Estamos perto do Natal, we are near Christmas.

Ao pé requires also the genitive case ; as,

Assentai-vos ao pé de mim, sit down by me, or near me ;
ao pé do rio, near the river, &c.

Note, that *junto*, near, or near by, and *pegado*, hard by, require the dative case ; as,

Junto á cidade, near the town.

Pegado ao palacio, hard by the palace.

LONGE.

Longe, far, a great way off, governs the genitive, and the particle *de*, or *do*, *da*, &c. ; as,

Longe de casa, far from home.

Longe daqui, far from hence.

DE LONGO, or AO LONGO.

This preposition requires the genitive case ; as,

Ao longo da praya, along the coast.

Ao longo da costa, *do prado*, &c., along the coast, the meadow, &c.

OF FURTHER PARTICLES.

AINDA, AINDA QUE, POSTOQUE, or QUANDO BEM,

AINDA ASSIM, or COM TUDO.

Ainda, signifies, yet ; as, *elle ainda não veyo*, he is not come yet. It signifies also even ; as, *seria vergonha ainda o fallar nisso*, it were a shame even to speak of it ; *nem ainda por cem libras*, no not for a hundred pounds.

Ainda que, signifies, though, or although ; as, *ainda que vós sois mais velho do que elle*, though you be older than he ; *ainda que assim fosse*, though it were so.

Ainda que, is very often followed by *com tudo*, yet for all that; as, *ainda que elle não tivesse necessidade disso, com tudo, &c.*, though he had no need of it, yet, &c.

Ainda assim, or *com tudo*, is sometimes rendered into English by *nevertheless*, or *for all that*; as, *ainda assim sempre elle foi louvavel*, he was praiseworthy for all that.

JA DESDE, JA QUE, and JA POR QUE.

Já desde is rendered into English by *even from*; as, *já desde o principio*, even from the beginning.

Já que, signifies, *since*: as,

Já que isso assim he, since it is so.

The particle *que* sometimes is not placed immediately after *já*; as, *já ha dous annos que morreo*, he died two years since, or ago.

Já ha muito tempo que sahistes de casa, it is a long time since you went from home.

Já por que, is repeated in the same sentence, and then the first is rendered into English by *first, because*; and the second by *secondly, because*; as, *já por que era cego, já por que era coxo*, first, because he was blind, and secondly, because he was lame.

DEPOIS QUE.

Depois que, is rendered into English by *after*; as, *Depois que eu tinha entrado*, after I was gone in.

COM QUE.

Com que is only a note either of introduction, or connexion; as,

Com que havia hum homem enfermo, &c., now a certain man was sick; sometimes they add to it the particle *assim*, and then it is to be rendered into English by *and so*.

OU.

Ou, signifies, *or*, or *either*; as, *ou bom, ou mau*, either good or bad; *mais ou menos*, more or less; *ou elle queira ou não*, whether he will or not.

QUER.

Quer, when a particle must be repeated, and the first is rendered into English by *either*, or *whether*, and the second by *or*; as, *quer elle queira quer não*, whether he will or not; *quer vós o tendes feito, quer não*, whether you have done that, or not.

SE QUER, or AO MENOS.

Se quer, or *ao menos*, &c., signifies, *at least*, *however*; as, *se vós não quereis ser por elle não sejas se quer contra elle*, if you do not choose to be for him, at least do not oppose him; *dai-lhe se quer com que sustentar-se*, give him, however, a subsistence; *o nosso primeiro fim he de livrar-nos de todos males, ao menos dos mayores*, our chief end is to be freed from all evils, at least the greatest.

Nem se quer hum, is rendered into English by *ever a one*, *so much*, or *in the following manner*; as, *forão todos mortos, e nem se quer hum escapou*, they were all slain to a man.

QUANDO MUITO.

Quando muito, at most, at furthest, is generally used before the nouns of time and price; as, *elle estará aqui dentro em hum mez quando muito*, he will be here in a month at furthest; *dez libras quando muito*, ten pounds at most.

TANTO.

Tanto, so much, is sometimes followed by *como*, and

then it is rendered into English by *as well as, as much as, &c.*

Amo-te tanto como a mim mesmo, I love thee as well as myself.

Elle teme tanto como qualquer de vós, que lhe resulte algum dano, he is afraid of harm as much as any of you.

Cuidei que a estimasse tanto como a si mesmo, I thought he esteemed her, as much as he did himself.

Elles vêem tanto de dia como de noite, they can see as well by day as by night.

Eu tive tanto como vós, I had as much as you.

Outro tanto, is rendered into English by *the double, twice as much, or as much ; as,*

Eu alcancei outro tanto mais por isso, I had as much more for it ; *eu posso fazer outro tanto*, I can do as much.

Tanto, followed by *assim*, is a particle merely expletive ; as,

Tanto assim que lhe posso eu fazer? how can I help it ? *vai-te, tanto assim não ha nada para ti*, go away, here is nothing for you.

Tanto assim, followed by *que* without an interrogation, is sometimes rendered by *so that, in so much that ; as, tanto assim que elle não quer ouvir mais fallar nisso*, so that he will hear no more of it.

Tanto mais is followed by *que*, and rendered into English by, *and the more so as ; as,*

Eu estou prompto para ir com v^m hum dia destes á comedia, se v^m quizer ; tanto mais que se deve representur huma nova peça ; I am ready to go with you some day or other to the play, if you will give me leave ; and the more so, as a new piece is to be acted.

Tanto que, or logo que, is rendered into English by, *as soon as ; as, tanto que eu o vi*, as soon as I saw him.

Tanto melhor is rendered into English by *so much the better.*

Tanto is sometimes preceded by *com*, and followed by *que*, and is rendered into English by *so*, *provided that*; as, *com tanto que o façais*, provided that you do it; *com tanto que me não faça mal*, so he does me no hurt.

Tanto quanto is rendered into English by *as much* as; as,

Tanto quanto posso, as much as I can.

TÃO.

Tão, so, is generally followed by *como*; as,

Este não he tão bom como o outro, this is not so good as the other; *eu sei isso tão bem como vós*, I know it as well as you.

Tão is sometimes followed by *que*, and is rendered into English by *so*, *such*, *to that degree*; as,

Elle he tão prudente que não tem igual, he is so wise that he has not his equal; *não sou tão louco que o creya*, I am not so simple, or I am not such a fool as to believe it; *faz tão grande vento que*, &c., the wind is so high that, &c., or, the wind blows to that degree, &c.

COMO.

Como is rendered into English by *as*, *like*, *how*, &c., as may be seen in the following expressions:

Como? how?

Dizei-me como lhe hei de fallar? tell me how I may speak to him.

Como assim? how so?

Como! what!

Como quer que, whereas.

Como quer que seja, howsoever, in what manner or fashion soever.

Seja como for, be it as it will.

Como isto assim he, since it is so.

Como, as it were, or almost.

Como se, as if, or even as if; *as*, *como se elles tivessem já vencido*, as if they had already overcome.

Como tambem, as well as.

Rico como elle he, as rich as he is.

Como sois meu amigo quero, &c., as, or because you are my friend, I will, &c.

Dizei-me o como, tell me how.

Eu sei como fazer para que elle venha, I know the way I shall take to make him come.

Como elle lá não esteja, *eu irei*, provided he is not there, I will come.

ASSIM.

Assim, so, thus, is rendered into English as in the following expressions :

Pois he assim de veras ? de veras que assim he, is it even so ? it is even so.

Assim seja, or *seja assim*, so be it, or be it so.

Assim he, it is so.

Para assim dizer, as it were.

Assim sou eu louco que, &c., I am not so foolish as to, &c.

Assim Deos me salve, as I hope to be saved.

Tanto assim, so that.

Assim he que vós, &c., is this your way, &c.

Assim como assim, after all, nevertheless, or for all that; as, *em vão dilatais a vossa jornada*, *assim como assim he preciso que vades*, it is in vain for you to put off your journey, you must go thither nevertheless, or for all that, you must go after all.

Assim como, as well as, or as soon as.

Basta assim por agora, thus much for this time.

Assim na paz, *como na guerra*, both in time of peace and war.

Assim, assim, so, so, indifferent.

Assim quizerá elle como pode, he can if he will.

Assim is sometimes preceded by *e* ; as, *assim que quer isto dizer ?* how now ? what do you mean by this ? And sometimes *assim* is followed by *como* ; as *assim como o sol eclipsa os outros planetas, da mesma sorte*, &c., as the sun eclipses the other planets, so, &c.

SE.

Se, if ; as, *se elle vier*, if he comes ; *se me amasses* ; should you love me ; *se elle fosse homem de honra*, were he but an honest man ; *se soubessem quem eu sou todos dirão*, &c., were it told who I am, every one would say, &c. ; *se he verdade que*, &c., if so be that, &c.

The reciprocal verbs, as well as those that are used impersonally, may have two *se se* joined together ; as, *se se for*, if he goes away ; *se se falla nisso*, if they speak of it.

Se is sometimes rendered into English by *whether* : and when it is repeated, the second is rendered into English by *or* ; as,

Quisera saber se a culpa he nossa, se vossa, I would know whether it is our fault or yours.

ALIAS.

Aliás is sometimes rendered into English by *else* ; as, *entraí, porque aliás fecharei a porta*, come in, or else I will shut the door ; *porque aliás serão os vossos filhos immundos*, else were your children unclean. And sometimes it is rendered into English by *otherwise*, *in other things*, or *respects*.

EMBORA.

Embora is rendered into English by *prosperously*, *auspiciously* ; but sometimes it is a particle merely ex-

pletive, and answers to the Italian *pure* ; as, *dizei muito embora o que quizerdes*, say what you please : the Italian says, *dite pur quel che vi piáce*.

Muito embora seja assim, well, let it be so.

Embora is sometimes rendered into English by *away* ; as, *vai-te embora*, go away.

SENÃO.

Senão signifies, *if not, did not, were it not that, but that* ; as,

Senão tivesse medo de meu pay, but that I fear my father.

Se elle não tivesse vergonha de confessar, but that he was ashamed to confess.

The following expressions, in which they make use of this particle, may be rendered into English by *but, for, and* some other variations.

Se não fosse por elle, but for him, *or* had it not been for him, *or* had he not been.

Senão fosse por vós, had you not been, *or* had it not been for you, without you, without your help, hindrance, &c.

Senão fosse por mim, elle morreria de fome, were it not for me he would starve.

Senão is sometimes rendered into English by *but* ; as, *nem elles têm outro intento, senão, &c.*, nor do they aim at anything else, but, &c.

Ninguém disse assim senão Cícero, nobody said so but Cícero.

Senão may be also expressed by *mais que*, in the following sentence, and the like :

Elle não faz senão jogar *or* *elle não faz mais que jogar*, he does nothing but play.

NÃO, NÃO PORQUE.

Não, not, or no, when followed by *porque*, is rendered into English by *not that*, *not but that*; as, *não porque lhe faltasse engenho*, not but that he had wit; *não porque não fosse justo, mas porque, &c.*, not but that it was right, but because, &c., *não porque a cousa seja impossivel, mas porque, &c.*, not that the thing is impossible, but because, &c.

TAMBEM, or OUTROSI.

Tambem, or *outrosi*, signifies, *also*, *too*, *likewise*; as, *vós assim o quereis e eu tambem*, you will have it so, and I too.

PARA QUE, PORQUE.

See the prepositions *para* and *por*.

POIS.

This particle is very much used by the Portuguese, and is rendered into English several ways, as in the following examples:

Pois ide, e vinde logo, go, then, and come back presently.

Pois não sou eu capaz de fazello? what, am I not capable of doing it?

Pois, or pois então que quer dizer isto? Well, and what of all this?

Pois, or pois então que hei de fazer? What shall I do then?

Pois eu digo que elle está dentro, why, he is here within I say.

Pois porque me vigiais? Why, then, do you watch me?

Elles tem cabeça; pois tambem hum alfinete a tem, he has got a head, and so has a pin.

Pois before *não*, and preceded by an interrogation, denotes a strong assertion, and is rendered into English by *without doubt, yes, surely, to be sure, &c.*, as, *virá elle? pois não!* will he come, yes, to be sure.

ANTES, or MAIS DEPRESSA.

These particles are sometimes rendered into English by *rather, or sooner*; as, *antes, or mais depressa quizera morrer*, I would rather die; *antes quizera viver só que na vossa companhia*, I would sooner live alone than be in your company. Sometimes *antes* is rendered into English by *before*; as, *Ide-vos antes que elle venha*, go away before he comes; *antes que eu morra*, before I die.

MAS ANTES, PELO CONTRÁRIO^o, MAS PELO CONTRARIO.

These particles are rendered into English by *on the contrary, on the other hand, nay*; as, *mas antes, mas pelo contrario*, or *pelo contrario isto he muito diferente*, nay, it is quite another thing; *mas antes, pelo contrario, &c.*, *elle he avarento*, nay, on the contrary, he is a covetous man.

PARA MELHOR DIZER.

This phrase is rendered into English by *nay*; as, *elle tem já bastante, ou para melhor dizer, mais do necessario*, he has already enough, nay, too much; *a isto he que nós chamamos direito das gentes, ou para melhor dizer, da razão*, this is what we call the law of nations, which may be called more properly the law of reason.

QUE.

We have already observed that *que* is a particle which most conjunctions are composed of; as, *ainda que*, although; *de sorte que*, so that, &c.

The particle *que* sometimes is the sign of the third person of the imperative, as *let* in English; as, *que falle*, let him speak; *que rião*, let them laugh.

Que is used between two verbs, to determine and specify the sense of the first; as, *eu vos asseguro que assim he*, I assure you that it is so; *duvido que assim seja*, I doubt whether it is so or not.

Que is also used after *hora* in the beginning of a sentence, and followed by a verb in the subjunctive, to denote by exclamation one's surprise, aversion, and reluctance to something; in which case there is a verb grammatically understood before *que*; as, *hora que se esquecesse elle de si mesmo!* I wonder, or is it possible for him to have forgotten himself!

The exclamation, or admiration, is sometimes expressed without any verb: as, *que gosto; e ao mesmo tempo, que pena!* how much pleasure and trouble at once!

Que is sometimes repeated; as,

Que bellos livros que tendes, what fine books you have got; *que bella que he a virtude!* how beautiful is virtue!

Que is sometimes followed by *de*; as, *que de loucos ha no mundo!* how many fools there are in the world.

Que is used after nouns denoting time, and is sometimes rendered into English by *when*, or *since*, &c., and sometimes left out; as,

O dia que elle partio, the day when he set out.

Quanto tempo ha que estais em Londres? how long have you lived in London?

Ha dez annos que faz a mesma cousa, he has done the same thing these ten years.

Ha dez annos que morreo, he died ten years ago.

Que is sometimes rendered into English by *because*, as in Camoens, Canto 2, stanza XVI., *que levemente hum animo*, and sometimes by *that*, *to the end that*, *in order to*;

as in Camoens, Canto 2, stanza XVII., *que como vissem, que no rio, &c.*

Que before *se* in the beginning of a sentence, is a redundancy not expressed in English; as, *que se vós dizeis que*, if you say that, &c.

Que is used after the conjunction, *a penas*, scarcely, or hardly, and is rendered into English by *but*; as, *apenas acabou de fallar, que logo morreo*; he had scarcely done speaking, but he expired.

Que sometimes is preceded by *de sorte, de maneira, de geito*, and then it is rendered into English by *so that*, in such a manner, insomuch that; as, *eu o farei de sorte que fiqueis contente*, I will do it so that, or in that manner that, you shall be contented.

DE VERAS.

De veras, signifies, in earnest; but sometimes it is rendered into English by ~~no sure~~ ^{earnest}; as, *de veras; não o posso crer, no sure!* *Truly! I cannot believe it.*

HORA.

Hora, or *ora*, is an interjection that serves to encourage, as we have seen above; but when it is repeated, it is rendered into English by *sometimes, one while, another while*; as, *ora está bem, ora está mal*, sometimes he is well, sometimes ill; *elle ora está de hum parecer, e ora de outro*, he is now of one opinion, and next moment of another. *Por ora*, signifies, now, for the present.

CHAPTER VIII.

OF THE PORTUGUESE ORTHOGRAPHY: AND FIRST OF CAPITALS AND STOPS.

I. PROPER names, as well as surnames, always begin with a capital.

II. The names of nations, kingdoms, and provinces, also begin with a capital; as, *Francez*, French; *Inglez*, English, &c.

III. All names of dignities, and degrees, and honours, require a capital; as, *Rey*, *Bispo*, &c., King, Bishop, &c.

IV. At the beginning of a sentence, as well as of a verse, the first letter is always a capital.

V. The names of arts and sciences, as well as those of kindred, begin with a capital.

OF STOPS.

The use of stops, or points, is to divide words in a sentence.

The Portuguese have six stops, or pauses, viz. :—

1. The *ponto final*, the same as our period or full stop (.), and is used at the end of a sentence, to show that the sentence is completed.

2. The *dous pontos*, which is our colon (:), and is the pause made between two members of a period; that is, when the sense is complete, but the sentence not ended.

3. The *ponto e virgula*, is our semicolon (;), and denotes that short pause which is made in the subdivision of the members or parts of a sentence.

4. The *ponto de interrogaçam*, the point of interrogation, thus (?).

5. *Ponto de admiraçam*, the point of admiration, thus (!).

6. The *virgula*, the same with our comma (,), and is the shortest pause, or rest, in speech, being used chiefly to distinguish nouns, verbs, and adverbs, as also the parts of a shorter sentence.

The conjunction *e*, the relative *qual*, and the disjunctions *ou* and *nem*, require a comma before them.

The Portuguese make use also of a parenthesis, thus, (); but they have discontinued the use of the diæresis, called by their printers *crema* (·);* they use also the *angulo*, thus, ^, called by the printers, *caret*.

The apostrophe, or, as they call it, *viracento*, is used in this, as in other languages, being designed only for the more pleasant and easy pronunciation of words, by cutting off an antecedent vowel; as, *d' armas*, *d' elvas*, and not *darmas*, *delvas*, &c. Although this is allowable in cases wherein, by use, they seem to be one word; as, *nesta*, *neste*, *desta*, *deste*, *nalgum*, *daquelle*, *nelle*, *nella*, *daqui*, *dali*, *atéqui*, *atégora*; and not *em elle*, *de elle*, &c.

OF THE ACCENTS.

The accent is a sound of the voice by which we pronounce some syllables shorter, and others longer.

I intend to speak here only of the accents the Portuguese ought to make use of, according to the *Madureira*, in his *Portuguese Orthography*.

The Portuguese, indeed, are acquainted with three accents, but they ought to make use of only two, namely,

* The diæresis was formerly used in the Portuguese orthography; so much so that it has even three names in that language from its classical times, viz., *diæresis*, *ápices*, *cimalhas*.—S.

the acute, which descends from the right to the left ('), and the circumflex, thus (^).

1. The acute serves to prolong the pronunciation, and is put, according to *Madureira*, on the last syllable of the third person singular of the future tense; as, *amará*, *lerá*, &c.

2. On the penultima of the preterpluperfect tense of the indicative mood; as, *amára*, *ensinára*, &c.

3. The acute accent ought to be put also on the penultima of the third persons of the present tense of the verb *renunciar*, *pronunciar*, *duvidar*, &c.; thus, *renuncia*, *pronuncia*, *duvida*, &c., that they may be distinguished from the nouns *renuncia*, *pronuncia*, *duvida*, &c. The same accent is also put on *está*, *nó*, to distinguish them from *ésta*,* this, and *no*, in the.

The vowel *o* has two sounds, according to the two accents that may be put upon it; one open, when it is marked with the acute accent, and is pronounced like *o* in *store*; the other close, when it is marked with the circumflex accent, and then is pronounced like *u* in *stumble*.

There are many nouns and adjectives which are accented in the singular with the circumflex, and in the plural with the acute; and the adjectives that have two terminations, particularly those ending in *oso*, *osa*, must be accented, in the singular, with the circumflex in the masculine, and with the acute in the feminine; as,

Fôgo, fire; plural, *fógos*.

Fôrno, oven; plural, *fórnos*.

ôlho, eye; plural, *ólhos*.

ôvo, egg; plural, *óvos*.

* It must not be forgotten that the accents are not commonly marked in most of these terms, and the others given as examples; but they are put here to designate the right pronunciation.—S.

ósso, bone ; plural, *óssos*.

Pôço, well ; plural, *póços*.

Pôrco, hog ; plural, *pórcos*.

Rôgo, prayer ; plural, *róguos*. And also, *fôjo*, *tôrno*, *ormôso*, *sequiôso*, *suppôsto*, *pôvo*, *tôrto*, *copiôso*, &c.

The following keep the circumflex accent in both numbers : *bôlo*, *bôlos* ; *bôjo*, *bôjos* ; *bôto*, *bôtos* ; *côco*, *côcos* ; *chôro*, *chôros* ; *côto*, *côtos* ; *fôrro*, *fôrros* ; *gôrdo*, *gôrdos* ; *gôsto*, *gôstos* ; *gôzo*, *gôzos* ; *lôbo*, *lôbos* ; *môço*, *môços* ; *nôjo*, *nôjos* ; *pôtro*, *pôtros* ; *tôlo*, *tôlos* ; *ferrôlho*, *ferrôlhos* ; *rapôso*, *rapôsos* ; *arrôz*, *arrôzes* ; *algôz*, *algôzes*, &c.

On the contrary, the following keep the acute accent in both numbers : *côpo*, *côpos* ; *môdo*, *môdos* ; *nôssô*, *nóssos* ; *vóssos*, &c.

When the circumflex accent is put on the *ê*, then the *e* is pronounced like the French *é* ; but when *e* is accented with the acute accent, then the *é* is to be pronounced like the *è* open in French, and is exceedingly sonorous and long. See the pronunciation of the vowel *e*.

Nouns ending in *az*, *iz*, *oz*, *uz*, must have the acute accent on the vowel before the *z* ; as, *rapáz*, a boy ; *nóz*, a walnut ; *alcaçúz*, liquorice ; but you must except *arrôz*, rice ; *algôz*, a hangman.

Nouns ending in *ez* generally have the circumflex accent ; as, *mêz*, a month ; *marquêz*, a marquis, &c., except the surnames ; as, *Alvarez*, *Antunez*, *Lopez*, *Henriquez*, *Gonçalvez*, *Rodriguez*, *Perez*, *Nunez*, *Tellez*, &c.

SOME OBSERVATIONS UPON THE PORTUGUESE ORTHOGRAPHY.

Both the Portuguese orthographers and best authors vary so much in their rules and ways of writing, that it

is impossible for any grammarian to explain clearly this part of the Portuguese Grammar, it requiring no less authority than that of the Royal Portuguese Academy. However, not totally to set aside so material a part of the Grammar, I shall present the learner with the following observations:—

I. When the Latin words from which the Portuguese are derived begin with a *b*, the Portuguese likewise must begin with it; therefore you must write and pronounce the *b* in the following words, *bom*, *bondade*, *bem*, *bento*, &c., because they are derived from *bonus*, *bonitas*, &c. But you must except *bainha*, *bexiga*, *bairro*, which begin with a *b*, though they are derived from *vagina*, *vesica*, *vicus*.

II. Likewise, if the Latin words begin with a *v*, the Portuguese words derived from them must also begin with it; as, *vida*, *viver*, *varrer*, *ver*, *vinho*, &c., from *vita*, *vivere*, *verrere*, *videre*, *vinum*, &c.

Though *b* ought to be pronounced only by closing the lips, and *v* by touching the superior teeth with the inferior lips; yet, by a certain affinity between these two letters, in speaking there is a great confusion in the pronunciation of them in the province of *Entre Douro e Minho*; and this confusion has not been peculiar to the Portuguese language, for *Nebrixa* says, in his *Castilian Orthography*, that in his time some Spaniards could hardly make any distinction between these two letters.

III. The *p* found in some words originally Latin, is changed in Portuguese into a *b*; as, *cabra*, *cabello*, *cabeça*, &c., from *capra*, *capillus*, *caput*, &c.

IV. The Portuguese generally make use of the *y* in the following words: *ay*, *rey*, *frey*, *ley*, *mãy*, *pay*, *mayo*, *meyo*, and some others.

Bluteau says, that we must make use of the *y* in words having a Greek origin; as, *syllaba*, *Chrysopeia*, *pyramide*,

polygono, hydrographia, hydropico, physica, hyperbole, hypocrita, Apocrypho, &c.

V. The *ph* are used in the Portuguese in some words taken from the Greek; as, *philosophia, philologia, Philadelphia, epitaphio, &c.*

VI. The *r* in Portuguese has two pronunciations, one soft, expressed by a single *r*, as in *arado*, a plough; and after the consonants *b, c, d, f, g, p, t*; and another hard, in which two *rr* are used; as in *barra, carro, &c.* But you must observe:—

1. That in the beginning of a word two *rr* must never be used, because then the *r* is always pronounced hard in Portuguese; as in the words *remo, rico, roda, &c.*

2. When the consonants *l, n, s*, are before the *r*, either in a single or a compound word, this letter must never be doubled, because then its sound is always strong; as in *abalroa, enriquecer, honra, desregardo, Henrique, Israelita, &c.*

3. The *r* after a *b* is also pronounced hard in compounds with the prepositions *ab, ob, sub*, and yet is not doubled; as in *abrogar, obreção, subreção, &c.*

VII. The *s* is never doubled in the beginning of words, nor after the consonants; therefore you must write, *sarar, saber, falsamente, falso, manso, &c.*

The *s* is pronounced like *z* between two vowels, in words derived from the Latin, as well as in those that end in *osa* and *oso*; as, *musa, caso, riso, amoroso, cuidadoso, casa, &c.* You must also observe, that *coser* signifies to sew, but *cozer* signifies to boil, or bake.

VIII. *Th* are generally used in words derived from the Greek; as, *amphitheatro, atheista, theologo, lethargo, methodo, &c.*

Th are also used in the Portuguese preposition *athé*, though some write it thus, *até*.

IX. When *pt* are found in Latin words, it must be kept in the Portuguese derived from them; as, *apto*, *inepto*, *optimo*, &c., from *aptus*, *ineptus*, *optimus*, &c.

The same must be observed in regard to *ct*.

X. *Ch* are sounded like *k*, in words derived from the Greek; as, *orchanjo*, *archiduke*, *Chrysostomo*, *chrysol*, *chrysologo*, *Christovão*, *monarchia*, &c. These words must be written with *ch*, in order to preserve to the eye their etymology.

Note, that *ch* in words that are not derived from the Greek are pronounced like *ch* in the English words, *church*, *chin*, *much*, but as some confound the *ch* with the *x*, and begin with *x* those words that should begin with *ch*, I have thought it necessary to make a collection of them.

WORDS BEGINNING WITH

CHA.

Chá	Chaminé	Chapéó
Chãa	Chamuscar	Chapim
Chaça	Chança	Chapinhar
Chacina	Chancela	Chapuz
Chação	Chancelaria	Charamela
Chacota	Chanceler	Charameleiro
Chafariz	Chançoneta	Charco
Chaga	Chanqueta	Charneca
Chalupa	Chantagem	Charneira
Chama	Chantrado	Charola
Chamalote	Chantre	Charpa
Chamar	Chão	Charro
Chamariz	Chapa	Charrua
Chambão	Chapado	Chasco
Chamejar	Chapeado	Chasona
Chamiça	Chapeleta	Chatim

Chato	Chave	Chaveta
Chavão	Chavalha	Chavinha
Chavascal		

CHE.

Chêa, <i>or</i> Cheya	Cheirar, <i>and its</i>	Cherivia
Chefe	<i>derivatives.</i>	Cherne
Chegar		

CHI.

Chiar	Chifra	Chinchorro
Chibarro	Chifrar	Chinela
Chibo	Chifre	Chiqueiro
Chicharos	Chilindrão	Chispa
Chichorro	Chilrar	Chispar
Chichelos	Chimbeo	Chiste
Chicoria	Chincar	Chita
Chicote	Chincheiro	

CHO.

Choça	Chócca	Chorro
Choca	Chocolate	Chover
Chocalhar	Chofrado	Choupa
Chocalho	Chofre	Choupana
Chocar	Chóldabólda	Choupo, <i>or</i> Chôpo
Chocarrear	Choque	Chouriço
Chocarrice	Chorar	Choutar
Choco	Chorrilho	

CHU.

Chuça	Chufa	Churume
Chupamel	Chumaço	Chusma
Chupar	Chumbar	Chuva
Chuchurriar	Chumbo	Chuveiro
Chuço	Churrião	

CHY.

Chyar.

The following words begin with *ce* and not *se* :—

CEA.

Cêa	Ceado	Cear
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CEB.

Cebola	Cebolal	Cebolinho
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CED.

Cedavím	Ceder	Cedro
Cedela	Cedilho	Cedula
Cedenho	Cedo	

CEG.

Cega	Cego	Cegude
Cegar	Cegonha	Cegueira

CEI.

Ceifa	Ceirão	Ceivar
Ceifão	Ceirinha	

CEL.

Celada	Celeuma	Celicola
Celebracão	Celga	Celidonia
Celebrar	Celha	Cella
Célebre	Celho	Celleiro
Celeste	Celibado	Celleireiro
Celestial	Celibato	Celtas
Celestrina		

CEM.

Cem	Cemiterio
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CEN.

Cenaculo	Cenobio	Cenotaphio
Ceno	Cenobitico	Cenoura

Cenrada	Centauro	Centopea
Cenreira	Centena	Central
Censo	Centeal	Centro
Censor	Centesimo	Centuplo
Censura	Centeyo	Centuria
Censurado	Cento	Centurião
Censurar	Centoculo	Ceo

CEP.

Cêpa	Cêpo	Ceptro
Cepilho		

CER.

Cêra	Cereijal	Certa
Ceraferario	Ceremonia	Certo
Cerbero	Ceremonial	Certão
Cêrca	Cerieiro	Certeza
Cercado	Cérne	Certidão
Cerçar	Cernelha	Certificar
Cercador	Cerol	Cerva
Cercadura	Ceroulas	Cerval
Cérce	Cerqueiro	Cerveja
Cerceado	Cerração	Cervilhas
Cercear	Cerrar	Cerviz
Cercilho	Cerralheiro	Ceruda
Cerco	Cerralho	Ceruleo
Cerdoso	Cerrar-se	Cervo
Cerebro	Cêrro	Cerzir
Cereijas		

CES.

Cesar	Cessão	Cestinho
Cesarea	Cessação	Cesteiro
Cesma	Cessar	Cesto
Cesmaria	Cesta	Cesura
Cesmeiro	Cestinha	

CEV.

Ceva	Cevadal	Cevadouro
Cevada	Cevadeira	Cevár

CEZ.

Cezão	Cezimbra
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N. B. *Cerrar* signifies, *to shut*, or *shut up*; but *serrar* signifies, *to saw*, to cut timber or other matter with a saw.

The following words must have *ci*, and not *si*, in their beginning.

CIA.

Ciar-se	Ciática
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CIB.

Ciba	Ciballo	Ciborio
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CIC.

Cicatriz	Cicero	Cicioso
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CID.

Cidadão	Cidadoa	Cidrao
Cidadãos	Cidra	Cidreira
Cidade	Cidrada	

CIE.

Ciencia

CIF.

Cifar	Cifra	Cifrar
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CIG.

Cigana	Cigarra	Cigurelha
Cigano	Cigude	

CIL.

Cilada	Cilhar	Cilicio
Cilhas	Cilicia	Cilladas

CIM.

Cima	Cimeyra	Cimitarra
Cimalha	Cimento	Cimo
Cimbalo		

CIN.

Cinca	Cingidouro	Cintillar
Cincar	Cingir	Cintura
Cincho	Cingulo	Cinza
Cinco	Cinnamomo	Cinzentos
Cincoenta	Cinta	Cinzeiro

CIO.

Cio	Cioso	Ciosa
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CIP.

Cipó	Cipreste	Cipriano
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CIR.

Ciranda	Circuito	Circumstancia
Cirandagem	Circumcidar	Circumstantes
Cirandar	Circumcisão	Cirio
Circo	Circumferencia	Cirugia
Circulação	Circumspecto	Cirugião
Circular	Circumspeção	Cirzir
Circulo		

CIS.

Ciscar	Cismatico	Cisterciense
Cisco	Cisne	Cisterna
Cisma		

CIT.

Citação	Citerior	Citharedo
Citado	Cithara	Citrino
Citra		

CIV.

Civel	Civil	Civilidade
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CIU.

Ciume	Ciumes
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CIZ.

Cizania	Cizirão
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XI. No Portuguese word begins with *ço*; but, according to *Madureira*, there are some that begin with *ça* and *çu*; as, *çapato*, *çapateiro*, *çargaço*, *çuja*, *çugidade*, *çumo*, *çurra*, *çurrar*, and some others.

The *ç* is used after *p* in those Portuguese words that have in their Latin root *pt*; as, *descripção*, *accepção*, &c., from *descriptio*, *acceptio*, &c.

OF DOUBLE LETTERS.

It is to be generally observed, that the consonants are doubled in those Portuguese words, whose Latin roots have likewise the same double consonants; as, *acelerar*, *accento*, *occidente*, &c., from *accelero*, *accentus*, *occidens*, &c.: *affligir*, *affluencia*, *afirmação*, &c., from *affligo*, *affluentia*, *affirmatio*, &c., as will be seen in the following collection.

B

Is to be doubled in *abbade*, *abbacial*, *abbadia*, *abbadessa*, *abbreviatura*, *abbreviar*.

C

Is to be doubled in the following words, and some of their derivatives.

Abstracção	Accusativo	Direcção
Acção	Adstricção	Distracção
Accento	Afflicção	
Accentuar	Attracção	Eccentrico
Accepção		Ecclesiastico
Acceita	Baccho	Erecção
Acceitação	Bocca	Evicção
Acceitador	Boccaça	Exacção
Acceitar	Boccadinho	Extracção
Accessão	Boccado	
Accessivel	Boccal	Facção
Accesso		Ficção
Accessorio	Circumspecção	Fracção
Accidental	Coacção	
Accidente	Cocção	Impeccabilidade
Accelerada	Collecção	Impeccavel
Accelerado	Constricção	Inaccessivel
Accelerar	Construcção	Indicção
Acclamação	Contracção	Inducção
Acclamar	Correcção	Infecção
Accomodação		Infracção
Accomodado	Decocção	Inspecção
Accomodar	Deducção	Instrucção
Accumulação	Desjecção	Intellecção
Accumulado	Desoccupação	Interjecção
Accumular	Desoccupado	Intersecção
Accusação	Desoccupar	Introducção
Accusado	Detracção	
Accusador	Dicção	Manuducção
Accusar	Diccionario	

Objecção	Peccadora	Sôcco
Obstrucção	Peccante	Soccorrer
Occasão	Peccar	Soccorro
Occasionar	Predicção	Subtracção
Occaso	Preoccupar	Succeder
Occidental	Producção	Successão
Occidente	Projecção	Successo
Occiduo	Protecção	Successivo
Occisão	Putrefacção	Successivel
Occurrer		Successor
Occultamente	Rarefacção	Succintamente
Occultado	Reconducção	Succinto
Occultar	Refecção	Succo
Occulto	Refracção	Successo
Occupação	Resecção	Succubo
Occupado	Restricção	
Occupar		Transacção
Occurrencia	Satisfacção	Traducção
Occurrente	Seccar	
	Secco	Vacca
Peccado	Secção	Vaccada
Peccador	Seccura	Vaccum

D.

This letter is doubled in the following words; *addição, adicionado, adicionar, additamento, additar.*

F

Is to be doubled in

Affabilidade	Affagar	Affastar
Affavel	Affagos	Affazendado
Affadigado	Affamado	Affazer-se
Affadigar	Affamar-se	Affeado
Affagado	Affastado	Affear

Affeamento	Affincado	Affronta
Affectadamente	Affincar	Affrontado
Affectado	Affirmadamente	Affrontamento
Affectar	Affirmador	Affrontar
Affecto	Affirmar	Affrontosamente
Affectuoso	Affistular-se	Affrontoso
Afeição	Affixar	Affroxadamente
Afeiçãoado	Afflamar-se	Affroxado
Afeiçãoar	Afflicção	Affroxar
Afeite	Afflicto	Affugentado
Afeitar	Affligir	Affugentar
Affeminado	Affluencia	Affumado
Affeminar-se	Affocinhar	Affumar
Afferradamente	Affogado	Affundado
Afferrado	Affogador	Affundar-se
Afferrar	Affogar	Affundirse
Afferretoado	Affogamento	Affuzillar
Afferretoar	Affogueado	
Afferrolhar	Affogear	Diffamado
Afferventado	Afforado	Diffamar
Afferventar	Afforador	Differença
Affervorado	Afforar	Differença
Affervorar	Afforamento	Differenças
Affiado	Afformentar	Differente
Affiar	Afformoseado	Differentemente
Affidalgado	Afformosear	Difficil
Affidalgar-se	Affoutado	Difficuldade
Affigurado	Affoutar	Difficultar
Affigurar	Affouteza	Difficultosamente
Affilhada	Affouto	Difficultoso
Affilador	Affracar	Diffusão
Affilar	Afframengado	Diffusamente
Affinado	Affréguesado	Diffuso
Affinar	Affreguesar-se	

Effectivamente	Efficaz	Offuscar
Effectivo	Efficiente	
Efeito	Effigie	Suffocar
Efeitoar		Suffragio, <i>and some</i>
Efficazmente	Offender	<i>others.</i>
Efficacia	Offerecer	

G

This letter is to be doubled in

Aggravante	Aggressor	Exaggerar
Aggravar	Exaggeração	Suggestir
Aggravado	Exaggerador	Suggestão
Aggravo	Exaggerado	Suggestido

L

Is to be doubled in

Aballado	Allegar	Amollecido
Aballador	Allegoria	Amollentar
Aballar	Allegorico	Ampolla
Aballo	Allegorizar	Annulação
Aballizado	Alleluia	Annular
Aballizador	Alliviar	Appellação
Aballizar	Allucinação	Appellante
Acafellador	Allucinar	Appellar
Acafelladura	Alludir	Appellidar
Acafellar	Allumiar	Appellido
Acallentado	Allusão	Aquella
Acallentar	Amantellado	Aquelle
Acapellado	Amarello	Aquelloutro
Afillado	Amarellecer-se	Aquillo
Afillador	Amarellidão	Armellas
Afillar	Amollado	Arrepellado
Allegação	Amollar	Arrepellão
Allegado	Amollecere	Arrepellar

Atropellado	Capellania	Colligar
Atropellar	Capêllo	Colligir
Avillanado	Capillar	Collyrio
	Castella	Collo
Bacellado	Castello	Collocação
Bacêllo	Casullo	Collocar
Barbella	Casulla	Colloquio
Barrella	Cavalla	Compellir
Bella	Cavallaria	Compostella
Bellamente	Cavalleiro	Constellação
Bello	Cavallo	Corollario
Belleza	Cebolla	Covello
Belleguim	Cebollal	Courella
Bellico	Cebollinho	
Bellicoso	Chancellér	Della
Belligero	Chancellaria	Dellas
Belluino	Cella	Delle
Bulla	Celleiro	Delles
Bullario	Clavellina	Degollado
	Codicillo	Degollação
Calliope	Colla	Degollar
Camillo	Collado	Degolladouro
Cavillação	Collar	Distillação
Cavillosamente	Colleira	Distillador
Caballina	Collação	Distillar
Cadella	Collateral	Donzella
Cadellinha	Collecção	Duello
Callo	Collecta	
Camartello	Collectivo	Ebullicão
Cambadella	Collector	Ella
Cancellia	Collega	Ellas
Capella	Collegiada	Elle
Capellão	Collegial	Elles
Capellada	Collegio	Elleboro

Ellipse	Fallido	Illação
Elíptico	Ferdizello	Illaquear
Emolliente	Flagellante	Illativo
Emollir	Flagello	Illegítimo
Enallage	Folle	Illeso
Encapellado	Folliculo	Illicar
Encapellar	Fontello	Illiciador
Encastellado		Illicitamente
Encastellar	Gabella	Illicito
Encelleirar	Gallado	Illocavel
Equipollencia	Galladura	Iludido
Equipollente	Gallar	Iludir
Escabellado	Gallego	Iluminação
Escabello	Gallia	Iluminado
Escudella	Gallicado	Iluminar
Escudellão	Gallicar	Iluminativo
Estillação	Gallico	Ilusão
Estillado	Gallinha	Illuso
Estillar	Gallinhaço	Ilustração
Estillicidio	Gallinheira	Ilustrar
Estrella	Gallinheiro	Illustre
Estrellado	Gallinhola	Ilustrissimo
Excellencia	Galliopoli	Illyrio
Excellente	Galliota	Imbella
Expellir	Galliza	Impellir
	Gallo	Incapillato
Falla	Gamella	Infallível
Fallacha	Gazella	Inintelligível
Fallacia	Gella	Intervallo
Fallador		
Fallar	Hellesponto	Janella
Fallecer	Hendecasyllabo	Janelleira
Fallecido	Hollanda	Janellinha
Fallencia	Hypallage	Jarmello

Libello	Nelle	Pimpinella
Lordello	Nelles	Pollegada
Lousella	Nigella	Pollegar
	Novella	Pollez
Marcella	Novelleiro	Pollução
Marcellina	Nulla	Polluto
Marcello	Nullidade	Polysyllabo
Martellada	Nulló	Portacollo
Martellar	Nuzellos	Portella
Martello		Postilla
Martellino	Odivellas	Pousafolles
Malfallante	Ollaria	Prunelle
Mallogrado	Olleiro	Pulmella
Mamillar	Ouguella	Pupilla
Medulla		Pupillo
Melliflúo	Palla	Pusillanimidade
Mello	Palladio	Pusillanime
Metallico	Pallante	
Millenario	Pallas	Quartella
Millesimo	Palliado	
Mirandella	Palliar	Rabadella
Miscellania	Pallidez	Rabellado
Molle	Pallido	Rebellão
Molleira	Pallio	Rebellar-se
Molleza	Panella	Rebellião
Mollice	Paradella	Rella
Mollidão	Parallaxe	Rodofolle
Mollificante	Parallelo	Rodopello
Mollificar	Parallelogramo	Rosella
Mollinar	Pelle	Ruella
Monosyllabq	Pellesinha	
	Pellica	Sella
Nella	Pellicula	Sellado
Nellas	Phillis	Sellador

Sellagão	Tabelliôa	Vallado
Sellar	Titillação	Vallar
Selleiro	Titillar	Valle
Sello	Tôlla	Vassallagem
Sentinella	Tollice	Vassallo
Sibylla	Tôllo	Velleidade
Sigillo	Torcicollo	Vellicação
Sigillado	Tranquillidade	Vellicar
Sobrepelliz	Tranquillo	Vello
Sugillação	Trella	Velloso
Syllaba	Trisyllabo	Velludo
Syllabatico	Tunicella	Verdesella
Syllabico	Tullio	Villa
Syllogisar		Villania
Syllogismo	Vacillação	Villaamente
	Vacillante	Villão
Tabella	Vacillar	Vitella
Tabellião	Valla	Vitellino

Note. *Annular* signifies, to annul ; but *annular* is an adjective, and signifies *annular*, or in the form of a ring. *L* is doubled by some in the words *pelo*, *pela*, for ; thus, *pello*, *pella*.

M

Is to be doubled in

Accommodar	Comminação	Commungar
	Commiseração	Communicar
Commemoração	Commissão	Comunidade
Commenda	Commissario	Commutar
Commensurar	Commoção	Consummar
Commentar	Commodo	
Commerciar	Commover	Desaccommodar
Committer	Commum	Descommodo

M

Dilemma	Immaculada	Immunidade
	Immanente	Immutavel
Emmadeirar	Immarcessivel	Incommodo
Emmadeixar	Immaterial	Incommunicavel
Emmagrecer	Immature	Incommutavel
Emmanquecer	Immediatamente	Inflamar
Emmassar	Immemoravel	
Emmudecer	Immenso	Mamma
Engommar	Immensuravel	Mammar
Epigramma	Immobilidade	
	Immoderadamente	Recommendar
Flamma	Immodesto	
Flammante	Immodico	Somma
Flammula	Immolar	Sommar
	Immortalisar	Summa
Gemma	Immortificado	Summario
Gomma	Immovel	Summidade
Grammatica	Immudavel	Symmetria, and
	Immundo	some others.

Note. *M*, and not *n*, is always made use of before *b*, *m*, *p*.

N

Is likewise doubled in several verbs compounded with *an*, *en*, *in*, *con*; as, *annelar*, *annexa*, *annão*, *annata*, *annel*, *anna*, *Anno*, *annular*, *connexão*, *connexo*, *depennar*, *empennar*, *ennastrar*, *ennegrecer*, *innato*, *innavegavel*, *innocencia*, *manna*, *Marianna*, *panno*, *penna*, when it signifies a pen, *tyranno*, and some others.

P.

This letter is to be doubled in words beginning with *p*, compounded with the Latin prepositions, *ad*, *ob*, *sub*;

as, *apparato, apparecer, oppor, opprimir, suppor, Philippe, poppa, &c.*

Note. *Pappa*, signifies pap, or a sort of food for children; but *papa* signifies the Pope.

R.

The *r* is doubled in such words as are strongly pronounced in the middle; as, *guerra, arrancar, arredar, arrimar, arruinar, carregar, carro, &c.*

S.

The *s* is to be doubled in the Portuguese superlatives, because it is doubled in the Latin roots; it is also doubled in the following words:—

Abbadessa	Assistir	Isso
Acesso	Assobiar	
Aggressor	Assolar	Necessitar
Amassar	Assombrar	Nisso
Appressar	Assoprar	Nossa
Arremessar	Assustar	Nosso
Assaltar	Atravessar	
Assanhar		Osso
Assar	Condessa	
Assegurar		Passar
Assessor	Essa	Passear
Asseyo	Esse	
Assignar		Ramessa, and many
Assim	Ingresso	others.

T.

T is doubled in the following words and their derivatives:

Attemperar	Attender	Attenuação
Attenção	Attentar	Attenuar

Attonito	Demittir	Prometter
Attracção		
Attractivo	Enfittar	Remetter
Attahir		Remettir
Attribuir	Fitta	
Attributo		Setta
Attricção	Intrommetter	Settenta
Attrito	Ommittir	Settecentos
Commetter	Permittir	Transmittir

OF THE QUANTITY OF SYLLABLES AND THEIR SOUND.

OF WORDS THAT MAKE THEIR PENULTIMA IN *a*.

Note. Observe what we have before mentioned concerning the accents.*

All words ending in *abo, aba, aco, aca, acho, acha, aço, açã, ado, ada, afo, afa, ago, aga, agem, agre, alho, alha, alo, ala*, have the penultimas long; as, *diábo, mangála, macáco, macáca, caváca, mingácho, garnácha, madráco, linháça, amádo, punháda* (except *relâmpago, antropófago, levado*, and *cágado*, which are short in the penultima), *abáfo, abáfa, saramágo, adaga* (except *estômago, ámago, amáraco*, which are short), *trabálho, toálha, badálo* (except *anômalo, búfalo, escândalo*, which are short), *tanchágem, vinágre*.

Words ending in *amo, ama, anho, anha, ano, ana*, have their penultimas long; as, *escámo, couráma, castânho, aránha, engáno, pestána*; except, *pâmpano, tympano, bigamo*.

* Through the remainder of this chapter the proper accents are expressly marked, for the sake of example; not that the words usually appear so accentuated.—S.

Words ending in *apo*, *apa*, *aque*, *aro*, *ara*, have their penultimas long; as, *guardanápo*, *solápa*, *basbáque*, *empáro*, *seára*, except *cântaro*, *púcaro*, *lâparo*, *bâfaro*, *lúparo*, *pífaro*, *pícaro*, *câmera*, *tâmara*, *pássaro*, *Lázaro*, *bárbaro*, *cócaras*, &c.

Words ending in *arro*, *arra*, *ato*, *ata*, *avo*, *ava*, *axo*, *axa*, make the penultima long; as, *bizárro*, *bizárra*, *biscáto*, *pataráta*, *escrávo*, *escrúva* (except *côncava* and *bisavô*), *cartáxo*, *tarráxa*.

OF WORDS THAT MAKE THEIR PENULTIMA IN *e*.

All words ending in *ebo*, *eba*, *edo*, *eda*, *efa*, have their penultima long; as, *mancébo*, *manéeba*, *azêdo*, *azêda*, *sanéfa*.

Words ending in *efe* are long, as, *magaréfe*; as well as those ending in *eco*, *eca*, *eço*, *eça*; as, *bonéco*, *bonéca*, *cabêço*, *cabêça*.

Words ending in *ego*, *ega*, are long; as, *morcégo*, *socégo*, *relégo*, *entréga*, *alléga*; except *cónego*, *tráfego*, *côrrêgo*, *sôfrego*, *pêcego*, *fôlego*, *bátega*, *cócegas*.

Words ending in *ejo*, *eja*, *elo*, *ela*, are long; as, *caranguêjo*, *bocêjo*, *igrêja*, *Alentêjo*, *envêja*, *martêlo*, *guerrêla*.

Words ending in *emo*, *ema*, *eno*, *ena*, are long; as, *suprêmo*, *postêma*, *acéno*, *açucêna*; except *apózema*.

Note. The penultima is short in the word *ingreme*.

Words ending in *epo*, *epa*, *epe*, *equê*, *ero*, *era*, are long; as, *decépo*, *carépa*, *julépe*, *moléque*, *sevéro*, *sevéra*, *tempéro*, when a noun, and *tempéro*, when a verb; except *áspero*, *próspero*.

Words ending in *eso*, *esa*, *ezo*, *eza*, *eto*, *eta*, *ete*, *evo*, *eva*, *eve*, are long; as, *acêso*, *acêsa*, *desprêzo*, *grandêza*, and *desprêso* (when a verb), *entremêto*, *galhêta*, *ramalhête*, *bofête*, *atrêvo*, *atrêva*, *atrêve*.

OF WORDS THAT MAKE THEIR PENULTIMA IN *i*.

Words ending in *ibo*, *iba*, *ibe*, *icho*, *icha*, *iche*, *ico*, *ica*, *iço*, *ica*, *ice*, *ido*, *ida*, *ifo*, *ifa*, *ife*, have the penultima long; as, *estribo*, *arriba*, *arribe*, *esguicho*, *esguicha*, *azeviche*, *panico* (a sort of stuff), *botica*; except *mecânico*, *ecuménico*, *crítico*, *político*, *pânico* (panic), and some others borrowed from the Greek and Latin. In *Iço*, *ica*, &c.; as, *rolíço*, *preguiça*, *velhice*, *marido*, *medida*; except *hómido*, *pálido*, *hórrido*, and some others derived from the Latin. In *ifo*, *ifa*, &c.; as, *borrífo*, *alcatifa*, *patife*.

Words ending in *igo* and *iga* are long; as, *amigo*, *amiga*; except *pródigo*, *pródiga*.

Words ending in *ijo* and *ija* are long; as, *afflijo*, *artemija*.

Words ending in *ilho*, *ilha*, are long; as, *atilha*, *baetilha*. Others ending in *ilo*, *ila*; as, *gorgomilo*, *perfila*, *desfila*.

Words ending in *imo*, *ima*, have the penultima long; as, *opímo*, *cadímo*, *esgríma*, *lastíma* (when a verb); except *lástima* (when a noun), *Jerónimo*, *péssimo*, and all the superlatives, *anónimo*, and some others.

Words ending in *inho*, *inha*, *ino*, *ina*, *ipo*, *ipa*, *ipe*, have the penultima long; as, *constípo*, *constípa*, *Eurípo*, *acípípe*. Others in *iquo*, *iqua*, *ique*, *iro*, *ira*, *ire*; as, *iníquo*, *iníqua*, *lambíque*, *retíro*, *mentíra*, *suspíre*.

Words ending in *iso*, *isa*, *izo*, *iza*, *ito*, *ita*, *ivo*, *iva*, *ixo*, *ixa*, are long in the penultima; as, *avíso*, *camísa*, *juízo*, *ajuíza*, *altívo*, *altíva*, *prolíxo*, *prolíxa*, *apíto*, *cabríto*; except *púlpito*, *vómito*, *decrépito*, *espírito*, *débito*, and some others.

RULES FOR SUCH WORDS AS MAKE THIER PENULTIMA IN *o*.

Words ending in *obô, oba, obe, obra, obro, obre*, have their penultima long; as, *lôbo, lôba, arrôba, arrôbe, glôbo, alcôva, ôbro, ôbra, côbre, côbro, dôbro*.

Words ending in *ochô, ocha, oco, oca, oço, oça, odo, oda, ode, oso, osa, ose*, have the penultima long; as, *agarrôcho, garrôcha, carôcha, biôco*; except *altiloco, massarôca, minhôca, almôço, môça* (a girl), *môça*, or *móssa* (a notch), *almôço* (when a verb), *carrôça, lôdo, bôda, bôde, pôde* (the third person singular of the present indicative of the verb *poder*), *pôde* (the third person singular of the preterperfect definite of the same verb), *galhófa, bófe*.

Words ending in *ofro, ofra, ofre*, are long; as, *alca-chófra, cófre, enxôfre*.

Words ending in *ogo, oga, ogue*, are long; as, *affôgo, affôga, affôgue, desafôgo*, when a verb, and *desafôgo* when a noun.

Words ending in *ojo, oja*, have the penultima long; as, *despôjo*, when a verb, *nôjo, despôjo*, when a noun.

Words ending in *olo, ola, ole*, are long; as, *viôla, gallinhôla, bóla, engôle, miôlo, bôlo, rebôlo, tôlo, cebôla*; except *pérola, frívolo, benévolo, malévolo*.

Words ending in *omo, oma, ome*, have the penultima long; as, *mordômo, redôma, fôme*; except *Thomé*.

Words ending in *onho, onha, ono, ona*, have the penultima long; as, *bisônho, risônha, dôno, atafôna, dôna* except *altísono*, and *unísono*.

Words ending in *opla, opo, opa, ope, opro, opra, opre, oque*, have the penultima long; as, *manópla, tôpo, tôpa, galópe, assôpro*, when a verb; *assôpra, assôpre, assôpro*, when a noun, *botóque*.

Words ending in *oro, ora, ore*, are long in the penultima; as, *penhóro, penhóra, penhóre, chôro*, when a noun;

chóro, when a verb; except *bácoro*, *rémora*, *pólvora*, *úovre*.

Words ending in *orro*, *orra*, are long; as, *soccôro*, *môrro*, *cachôrra*; and some others ending in *oso*, *ose*, *osa*, *ozo*, *oza*, as, *primorôso*, *primorôsa*, *industriôso*, *industriôsa*, *ciôzo*, *ciôza*, *descôse*.

Words ending in *oto*, *ota*, *ote*, have their penultima long; as, *gôto*, *gôta*, *bôta*, *devôto*, *frôta*, *capôte*, *garrôte*.

Words ending in *ovo*, *ova*, *ove*, are long in the penultima; as, *ôvo*, *corcôva*, *aprove*.

Words ending in *oxo*, *oxa*, are long in the penultima; as, *rôxo*, *rôxa*, *pintarrôxo*.

RULES FOR SUCH WORDS AS MAKE THEIR PENULTIMA IN *u*.

Words ending in *ubo*, *uba*, *ubro*, *ubra*, *ucho*, *ucha*, *uco*, *uca*, *uço*, *uça*, make the penultima long; as, *adûbo*, *adûba*; except *sûccubo*, *încubo*, and some others; *incûbro*, *incûbra*, *machûcho*, *embûcha*, *cadûco*, *cadûca*, *rebiûço*, *embûça*,

Words ending in *udo*, *uda*, *ude*, *ufo*, *ufa*, *ufe*, *ugo*, *uga*, *ujo*, *uja*, have the penultima long; as, *felpûdo*, *felpûda*, *almûde*, *pantûfo*, *adûfa*, *adûfe*, *sanguesûga*, *cara mûjo*, *azambûja*.

Words ending in *ulho*, *ulha*, *ulhe*, *ulo*, *ula*, *ule*, *umo*, *uma*, *ume*, *unho*, *unha*, *unhe*; as, *bayûlho*, *borbûlha*, *entûlhe*, *engûlo*, *engûla*, *bulebûle*; except *vocábulo*, *vestibulo*, *ângulo*, *régulo*, *opúsculo*, *trémulo*, *patíbulo*, *thuríbulo*, and some others; *consûmo*, *consûma*, *cardûme*, *testemûnho*, *testemûnha*, *empûnhe*.

Words ending in *uno*, *una*, *une*, *upo*, *upa*, *upe*, *uque*, *uro*, *ura*, *ure*, are long in the penultima; as, *desûno*, *fortûna*, *desûne*, *apûpo*, *apûpa*, *apûpe*, *estûque*, *madûro*, *madûra*, *apûre*.

Words ending in *uso, usa, use, uzo, uza, uze, uto, uta, ute, uxo, uxa, ure*, have the penultima long; as, *para-fúso, para-fúsa, para-fúse, redúzo, redúza, redúze, condúto, labúta, enxúta, labúte*: except *cômputo*, when a noun; *repúxo, empúxa, empúxe*; and some others ending in *úvo, úva, úve*; as, *viúvo, viúva, enviúve*.

Note. When the penultima is immediately followed by another vowel, observe that,

A before *e* must be accented with the acute accent, and pronounced accordingly; as, *sáe, cáe*; but before *i* it has no accent.

A before *o* must be pronounced and accented thus, *bacalháo*; but when the relative *o* is added to the third person singular of the present indicative, then *a* has no accent; as, *áma-o*.

E before *a* is accented thus, *baléa*; and sometimes with the acute; as, *assembléa, idéa*, and some others; and sometimes has no accent at all, as in *gávea, fémea*, and some others.

E before *o* is exceedingly sonorous and long, as in *chapéo, coruchéo*; except *páteo, férreo, plúmbeo, áureo, argénteo*.

I before *a, e, o*, is long; as, *dizía, fazía, almotolía*; except such as are borrowed from the Latin; as, *néscia, comédia, féria, sciência, prudência*, and *sábia*, when an adjective, &c. *I* before *o* and *e*, is long; as, *desvíe, desvío*; except *vício*, and some others.

O before *a* is accented thus, *corôa, tôa, môa, esmôa*.

O before *e* is long in the words *dóe, móe, róe*, and in the verb *sóe*, when it signifies, *to be wont*; but when it signifies *to sound*, it is to be accented thus, *sôe*.

U before *a* is long; as, *rúa, charrúa*; except *melliflua, insua*.

U before *e* and *o* is long; as, *conclúo, recúo, conclúe*,

reciue ; except *mellifluo*, and some others derived from the Latin.

CHAPTER IX.

ETYMOLOGY OF THE PORTUGUESE TONGUE FROM THE LATIN.

THE Portuguese has so great an affinity to the Latin, that several words of the latter are preserved in the former, by only allowing a small alteration ; as may easily be seen in the following observations :

1. The *o* of the Latin words is preserved in some of the Portuguese ; some Latin words are entirely preserved in the Portuguese ; as, *hospede, corda, porta, &c.*

2. The *u* is changed into *o* ; as, *forca, goloso, estopa, mosca, anamos, &c.*, from *furca, gulosus, stupa, musca, anamus, &c.*

3. The diphthong *au* is frequently changed into *ou* ; as, *louvavel, ouro, couve, mozro, &c.*, from *laudabilis, aurum, caulis, maurus, &c.*

3. The *e* is preserved in several Portuguese words ; as, *certo, servo, erva, terra, ferro, &c.*, from *certus, servus, herba, terra, ferrum, &c.*

5. The *e* takes the place of *i* ; as, *enfermo, seco, &c.*, from *infirmus, sicus, &c.* ; and the *i* is sometimes preserved, as in *indigno, benigno, &c.*, from *indignus, benignus, &c.*

6. The *b* is also changed into *v* ; as, *arvore, dividir, dever, estava, amava, &c.*, from *arbor, dubitare, debere, stabat, amabat, &c.*

7. The *c* is very often changed into *g* ; as, *digo, agudo, amigo, migalhi, &c.*, from *dico, acutus, amicus, mica, &c.*

8. *Cl* is changed into *ch*; as, *chamar*, *chave*, from *clamare*, *clavis*, &c.

9. When the *c* in Latin is followed by *t*, this letter is changed into *ç*; as, *acção*, *dicção*, &c., from *actio*, *dictio*, &c.; and sometimes the *c* before *t* is changed into *i*; as, *feito*, *leito*, *noite*, *leite*, *peito*, &c., from *factus*, *lectum*, *nocte*, *lacte*, *pectus*, &c. Finally, both the *c* and *t* are preserved in a great number of words; as, *acto*, *afflicto*, *distincto*, &c., from *actus*, *afflictus*, *distinctus*, &c.

10. The *d* is often omitted; as, *roer*, *excluir*, *raio*, &c., from *rodere*, *excludere*, *radius*, &c.

11. The *f* is frequently preserved; as in *filho*, *fazer*, *fervor*, *formoso*, &c., from *filius*, *facere*, *fervor*, *formosus*, &c.

12. The *g* is changed into *i*; as, *reino*, from *regnum*. Sometimes it is omitted; as in *dedo*, *frio*, *setta*, *sinal*, *bainha*, &c., from *digitus*, *frigus*, *sagitta*, *signum*, *vagina*, &c.

13. The *h* is used instead of the *l*; as, *alho*, from *allium*. Sometimes it is added; as, *artelho*, *alheo*, *folha*, *conselho*, &c., from *articulus*, *alienus*, *folium*, *consilium*, &c.

14. The *n* is sometimes added, and sometimes taken off; as, *mancha*, *ilha*, *salitre*, *esposo*, from *macula*, *insula*, *sal nitrum*, *sponsus*, &c.

15. The *mn* is preserved by many Portuguese writers in the words *alumno*, *calumnia*, *columna*, *damno*, *solemne*, *somno*, from *alumnus*, *calumnia*, *columna*, *damnum*, &c.

16. The double *nn* of the Latin is preserved in several words; as in *anno*, *innocencia*, *innocuo*, *innavegavel*, *innovar*, *connexo*, &c., from *annus*, *innocentia*, *innocuo*, *innavegavel*, *innovare*, *connexo*, &c., from *annus*, *innocentia*, *innocuo*, *innavegavel*, *innovare*, *connexo*, &c.

17. The *gn* and *gm* are preserved in several Portuguese words; as in *augmento*, *fragmento*, *enigma*, *benigno*, *digno*, *indigno*, *ignominia*, &c., from *augmentum*, *fragmentum*, *ænigma*, *benignus*, *dignus*, &c.

18. The *e* and the *i* after *n* are sometimes changed into *h*; as in *aranha*, *vinha*, *Hispanha*, *castanha*, &c., from *aranea*, *vinea*, *Hispania*, *castanea*, &c.

19. The *p* is changed into *b*; as in *cabra*, *cabello*, *cabeça*, &c., from *capra*, *capillus*, *caput*, &c. Sometimes *pl* is changed into *ch*; as, *chaga*, *choro*, *chuva*, &c., from *plaga*, *ploro*, *pluvia*, &c.

The *q* is changed into *g*; as, *igual*, *alguem*, *antigo*, *agoa*, *aquia*, &c., from *equus*, *aliquis*, *antiquus*, *aqua*, *aquila*, &c.

21. The *t* is likewise changed into *d*; as, *cadea*, *fado*, *lado*, *nadar*, *piedade*, &c., from *catena*, *fatum*, *latus*, *natare*, *pietas*, &c. The *ti* of the Latin is sometimes changed into *ça*, and sometimes into *ci*; as in *graça*, *clemencia*, *paciencia*, &c., from *gratia*, *clementia*, *patientia*, &c.

Note. All these alterations are not general in all the words, but are used in several; and on some occasions the Latin word is preserved without any change or variation. And as it would be endless to pretend to show all the affinity between the Portuguese and the Latin, I shall only observe, that they sometimes add, and sometimes take off, letters from the Latin roots; as in *facil*, *debil*, *final*, *material*, *estrepito*, *estomago*, *expectador*, *especular*, &c., from *facilis*, *debilis*, *finalis*, *strepitus*, *spectator*, &c.

PART III.

CONTAINING

- I. *The most elegant Phrases of the Portuguese Language.*
 - II. *Such words as are most used in Conversation.*
 - III. *A Collection of the choicest Portuguese Proverbs.*
 - IV. *Familiar Dialogues.*
-

THE DIFFERENT SIGNIFICATIONS OF *ANDAR*, TO GO.

<i>Andar a pé</i>	To go on foot
<i>Andar a cavallo</i>	To ride on horseback
<i>Andar pella posta</i>	To ride, or go post
<i>Andar em coche</i>	To ride in a coach
<i>Andar á vela</i>	To sail
<i>Andar pella bolina</i>	To sail with a side wind
<i>Andar para diante</i>	To go forward
<i>Andar para traz</i>	To go backward
<i>Andar a trás de alguém</i>	To go behind, or after one, also, to follow, to press, to solicit a person
<i>Andar de apalpadellas</i>	To grope along, to grope, or feel one's way

<i>Andar com o tempo</i>	To go with the times
<i>Andar perdido</i>	To go astray
<i>Andar de pé</i>	To be poorly, but not bed-ridden
<i>Andar com honra</i>	To act like an honest man
<i>Anda</i>	Go
<i>Anda para diante</i>	Go on
<i>Andar de esquelha</i>	To go sideways
<i>Andar de mal para peor</i>	To fall out of the fryingpan into the fire.
<i>Andar de reixa com alguém</i>	To bear one a grudge, to have a spleen against him, to have a spite against him
<i>Com o andar do tempo</i>	At long run
<i>Andar de galope</i>	To gallop
<i>Andar em corpo</i>	To be uncloaked, or to be without the upper coat or cloak, so as to show the true shape of the body
<i>Anda o mundo ás avessas</i>	The world is come about
<i>Andar espalhadas</i>	To lie about
<i>Andar trabalhando nalguma obra</i>	To be about some piece of work
<i>Andar de gatinhas</i>	To go crawling
<i>Andar dizendo</i>	To publish, or report

THE DIFFERENT SIGNIFICATIONS OF *DAR*, AND
DAR-SE.

<i>Dar</i>	To give, to strike
<i>Dar a entender</i>	To make one believe
<i>Dar fé</i>	To credit, to believe, also, to perceive, to descry, to take notice

<i>Dar, or vender fiado</i>	To sell upon credit
<i>Dar á luz</i>	To publish
<i>Dar senhoria</i>	To my lord (a man)
<i>Dar tu, or fallar a alguém por tu</i>	To thee and thou one
<i>Dar-se a partido, or lançar-se no partido de alguém</i>	To side with one, to be for him
<i>Dar palavra</i>	To promise
<i>Dar huma salva</i>	To fire a volley of shot, or to cause a discharge of guns in honour of some persons of quality
<i>Dar fiador</i>	To bail
<i>Dar principio, or fim</i>	To begin, or end
<i>Dar conta</i>	To give an account
<i>Dar-se ao estudo</i>	To apply one's self to study
<i>Dar que em fallar</i>	To make one speak, to give an occasion to be talked of
<i>Dar entrada</i>	To give access to
<i>Dar causa</i>	To give cause
<i>Dar em que entender</i>	To vex one sadly, to trouble one
<i>Dar de beber</i>	To give drink
<i>Dar couces</i>	To kick
<i>Dar hum coscorrão</i>	To give a box on the ear
<i>Dar pancadas</i>	To beat with a cudgel
<i>Dar murros</i>	To cuff
<i>Dar marradas</i>	To butt, as rams do
<i>Dar o faro a alguém de alguma coisa</i>	To smell out a matter
<i>Dar huma escocada</i>	To give a thrust
<i>Dar os bons dias</i>	To bid one good morning
<i>Dar a guardar</i>	To give to keep

<i>Dar á costa</i>	To run aground
<i>Dar com alguém</i>	To meet with one by chance, to light upon a person
<i>Dar em alguém</i>	To strike one, <i>also</i> , to accuse one
<i>Dar cartas</i>	To deal, <i>or</i> give the cards
<i>Dar sobre o inimigo</i>	To fall upon the enemy
<i>Dar os parabens</i>	To congratulate
<i>Dar os parabens a alguém</i> <i>da sua chegada</i>	To bid one welcome
<i>Dar a mão ajudando</i>	To give a helping hand
<i>Dar a escolher</i>	To let one take his choice
<i>Dar enfado a alguém</i>	To molest one
<i>Dar no alvo</i>	To hit the mark
<i>Dar as costas</i>	To run away, to betake one's self to flight
<i>Dar parte de hum negocio</i>	To impart a business
<i>Dar pello amor de Deos</i>	To give for God's sake
<i>Dar huma surra</i>	To beat one soundly
<i>Dar huma volta em redondo</i>	To take a turn
<i>Dar huma vista de olhos</i>	To cast an eye on
<i>Dar alcance ao que se deseja</i>	To obtain, <i>or</i> compass one's wish
<i>Dar suspiros</i>	To sigh
<i>Dar ouvidos</i>	To give hearing
<i>Dar em rosto</i>	To upbraid, to cast in the teeth
<i>Dá cá</i>	Give hither
<i>Deu-me huma dor</i>	I was taken with a pain
<i>Dar que fazer a alguém, or</i> <i>occupar alguém</i>	To employ one, to set him at work, to set him upon some business
<i>Dar horas</i>	To strike
<i>O relógio da horas</i>	The clock strikes

<i>Dar a alma a Deos</i>	To die
<i>Dar consigo em alguma parte</i>	To cast one's self into a place, or to go to a place
<i>Dar leite</i>	To suckle
<i>Dar garrote</i>	To strangle
<i>Dar vozes</i>	To cry out, to bawl
<i>O sol dá nos olhos o</i>	The sun shines in one's eyes
<i>Dar razoes</i>	To debate, or contend
<i>Dar consigo no chão</i>	To fall upon the ground
<i>Dar fruto</i>	To bear fruit
<i>Dar as mãos</i>	To shake hands
<i>Dar com a porta na cara de alguém</i>	To shut the door upon one
<i>Dar com a porta nos olhos a alguma cousa (metaphor)</i>	To slight, to despise a thing
<i>Dar pressa</i>	To press, or hasten
<i>Esta travessa vai dar á rua larga</i>	This lane strikes, or goes into the broad street
<i>Dei no pensamento de, &c.</i>	It came into my head to, &c.
<i>Não sabe aonde ha de dar com a cabeça</i>	He does not know which way to turn himself
<i>Isto vos ha de dar na cabeça</i>	The mischief will fall upon your own head
<i>Dar com a cabeça pellas paredes</i>	To beat one's head against the wall
<i>Dar em todos, or dizer mal de todos</i>	To have a satirical tongue, to spare nobody
<i>Dar conta de si</i>	To give a good account of himself, to behave cleverly
<i>Dar á conta</i>	To pay on account
<i>Eu darei conta disso</i>	I will be answerable for it

<i>Elle deu em ir áquelle lugar</i>	He began to use that place
<i>Dar em droga</i>	To turn good for nothing
<i>Dar em ridicularias</i>	To grow, <i>or</i> become ridiculous
<i>Dar huma figa a alguém</i>	To flirt with one
<i>Dar-se por culpado</i>	To acknowledge one's self guilty
<i>De nenhuma sorte vos deis por entendido, or achado</i>	Take no notice of anything
<i>Dar-se por aggravado</i>	To make a show of anger
<i>Dar-se por satisfeito</i>	To rest satisfied
<i>Dar-se por vencido</i>	To submit, to surrender oneself a prisoner, <i>or</i> to yield a point
<i>Dar-se por desentendido</i>	To feign oneself ignorant, to take no notice of any thing, to make as if one saw or knew not.
<i>Quando se der a occasião</i>	When occasion shall require it
<i>Dar-se pressa</i>	To be in haste, to make haste
<i>Elle deu-se a toda a sorte de vícios</i>	He gave himself up to all manner of vices
<i>Não se me dá disso</i>	I mind it not
<i>Que se vos dá a vós disso?</i>	What have you to do with it?
<i>Pouco se me dá</i>	I care but little
<i>Não se lhe dá de morrer</i>	He does not fear death
<i>Elles dão-se muito bem</i>	They agree mighty well together
<i>Esta carne não se dá bem comigo</i>	This meat does not agree with me

OF THE DIFFERENT SIGNIFICATIONS OF THE VERB
ESTAR.

We use the verb *estar*, to make an action of repose, by putting the verb that follows in the gerund; as, *elle está escrevendo*, he is writing.

Estar has several other significations; as,

<i>Estar em pe</i>	To stand upright
<i>Estar bem</i> , or <i>mal</i>	To be well, or ill
<i>Estar assentado</i>	To be sitting
<i>Estar para sahir para fora</i>	To be just going out
<i>Estar com o sentido em</i>	To have one's wits a wool-
<i>França</i> , or <i>estar com o</i>	gathering
<i>sentido em outra parte</i>	
<i>Está muito bem</i>	It is well, it is very well
<i>Está para chover</i>	It is going to rain
<i>Estar para cahir</i>	To be ready to fall
<i>Estar para morrer</i>	To be likely to die
<i>Estar em duvida</i>	To be in doubt
<i>Estaremos a ver</i>	We will expect the issue
<i>Estar com huma mão sobre</i>	To stand idle
<i>a outra</i>	
<i>Estar em casa</i>	To stay at home
<i>Aquillo não me está bem</i>	That does not become me
	well
<i>Estar dormindo</i>	To be sleeping
<i>Estar fazendo</i>	To be doing
<i>Estar de nojo</i>	To be in mourning
<i>Estar alerta</i>	To look carefully about
<i>Estar de sentinella</i>	To stand sentry
<i>Estar alegre</i>	To be merry
<i>Elle está como quer</i>	He lives in clover

<i>Estar em perigo</i>	To be in danger
<i>Estar encostado</i>	To lean upon
<i>Estar esperando</i>	To expect
<i>Estar muito tempo</i>	To stay a good while
<i>Estar calado</i>	To be silent
<i>Estar, or viver com outros</i>	To dwell with others
<i>Estar de cima</i>	To lie over
<i>Estar debaixo</i>	To lie under
<i>Estar bem aviado</i>	To be in a bad plight
<i>Estar á espera</i>	To lie in wait
<i>Estar enamorado</i>	To be in love
<i>Estar de cama</i>	To be bedridden
<i>Estar no campo</i>	To live in the country
<i>Estar com saude, or de saude</i>	To be in health
<i>Estar quieto</i>	To stand still, or to be quiet
<i>Estar neutral</i>	To stand neuter
<i>Estarei por tudo o que vos parecer mais conveniente</i>	I shall stand to whatever you shall think proper
<i>A difficuldade está em, &c.</i>	The difficulty consists in, &c.
<i>Estar por alguém</i>	To stand for one, to be of his side
<i>Estar por, or em lugar de, &c.</i>	To stand for, or signify
<i>Elle estava na altura do Cabo de Boa Esperança</i>	He stood off the Cape of Good Hope
<i>Eu não quero estar ás razoes comvosco</i>	I will not quarrel, or dispute with you
<i>Está quanto quizeres</i>	Stay as long as you please
<i>Aonde estais de casa ?</i>	Where do you live ?
<i>Estarei pello que disser a pessoa que for de vosso agrado</i>	I will refer it to whom you please
<i>Não podemos estar por isso</i>	We cannot stand to that

Não quero estar pella vossa I will not take your judg-
sentença ment
Como está vm^a? How do you do, Sir?

Estar, joined with the infinitive of a verb and the particle *para*, signifies to be ready, or about doing a thing, which has always reference to the signification of the verb; as,

<i>Estou para ir</i>	I am going, I am ready to go
<i>Estou para comprar hum</i> <i>cavallo</i>	I am about buying a horse
<i>Estou para cazar-me</i>	I am going to be married
<i>Esta casa está para cahir</i>	This house is ready to fall
<i>Estou para dizer</i>	I dare say
<i>Estar com a boca aberta</i> (metaphor)	To stare, to look, to hearken attentively
<i>Estar de regimento</i>	To keep to a diet
<i>Estar fiado em alguém</i>	To trust to, to rely, or de- pend upon one
<i>Estar no fundo</i>	To lie at the bottom
<i>Estar de frente</i>	To lie over-against
<i>Estar em competencia</i>	To stand in competition
<i>Estar ao lume</i>	To stand by the fire
<i>Estar de longe</i>	To stand at a distance
<i>Estar alto</i>	To stand high, or in a high place
<i>Estar á mão direita de al- guem</i>	To be at one's right hand, to have the first place
<i>Elle esteve em perigo de afogar-se</i>	He was like to be drowned
<i>Não estar no caso de, &c.</i>	Not to be able, or in case of, &c.
<i>Estar á ordem de alguém</i>	To be at one's disposal

<i>Isso não está nos termos</i>	That is not right, it will not do
<i>Não estou no caso</i>	I do not understand the case
<i>Estar ás razoes</i>	To contend, to strive, or quarrel
<i>Estar bem com alguém</i>	To be in favour with one, to live in friendship with him
<i>Estar bem</i>	To be well, to be at ease
<i>Bem aviado estaria eu, se, &c.</i>	It would be very bad for me, indeed, if, &c.
<i>Estar em conceito dehomem honrado</i>	To be looked upon as an honest man
<i>Estar na fé</i>	To believe, to think, or suppose
<i>Estar de posse</i>	To possess, to have the possession of a thing
<i>Deixai estar isso</i>	Let that alone
<i>Estar em si</i>	To be in one's right wits
<i>Estar fóra de si</i>	To be out of one's wits
<i>Deixai vos estar</i> (a sort of threatening)	I will be revenged on you, you shall pay for it

We have already observed the difference between *ser* and *estar*. See page 67.

OF THE DIFFERENT SIGNIFICATIONS OF *FAZER*, AND *FAZER-SE*.

Fazer signifies, *to do, to make, to create* ; also, *to form of materials* ; also, *to feign, to seem, to pretend as if*.

<i>Elle fez que não o via</i>	He pretended as if he did not see it
<i>Fazer huma saude</i>	To drink a toast or a health

<i>Elle lhe fez cortar a cabeça</i>	He caused his head to be cut off
<i>Fazer pe atraz</i> (metaphor)	To fall, or draw back, to give ground; to yield, to submit
<i>Que tendes vós que fazer com isto?</i>	What have you to do with it? or what is that to you?
<i>Fazer brio de alguma cousa</i>	To make a pride of a thing, to glory in it
<i>Fazer fim ao dezejo</i>	To satisfy one's desire, or longing
<i>Fazer por alguma cousa</i>	To take pains, to endeavour, to labour to a certain purpose, to work for a certain end
<i>Faço por isso</i>	I try after it
<i>Fazer ao negocio, or ao caso</i>	To come to the purpose
<i>Fazer esmolas</i>	To give alms
<i>Fazer gasto</i>	To spend
<i>Fazer gosto</i>	To like, to be pleased with
<i>Fazer o gosto, or a vontade a alguém</i>	To please one, to comply with one's desires
<i>Fazer paralelo</i>	To parallel, to compare
<i>Fazer de comer</i>	To cook
<i>Fazer fumo</i>	To smoke
<i>Fazer ausente a alguém</i>	To believe one absent
<i>Faz frio</i>	It is cold
<i>Fazer gente</i>	To raise men, soldiers
<i>Fazer em pedaços</i>	To pull to pieces
<i>Fazer zombaria de alguém</i>	To mock, or to laugh at a person
<i>Não façais caso disso</i>	Do not mind that
<i>Fazer agoada</i>	To take in fresh water
<i>Isto me faz vir a agoa á boca</i>	This makes my mouth water

<i>Fazer alto</i>	To halt
<i>Fazer casa</i> (in playing at backgammon)	To put two men on the same point
<i>Fazer a cea</i>	To get supper ready
<i>Fazer caras</i>	To make faces
<i>Fazer enredos</i>	To form a secret design against another
<i>Fazer carrancas</i>	To pout
<i>Fazer caso</i>	To make much of, or esteem
<i>Fazer de tripas coração</i>	To do one's utmost
<i>Fazer muito caso de alguma coisa</i>	To make a great account of a thing, to make much of it
<i>Não faço caso delle</i>	I do not mind him
<i>Fazer festa</i>	To endear, to fondle
<i>Fazer huma festa</i>	To give an entertainment, to feast
<i>Fazer as vezes de alguém</i>	To make any business for another
<i>Fazer trapaças</i>	To chicanery, to cavil, to use tricks
<i>Fazer lugar</i>	To make room
<i>Fazer mercê</i>	To grant a favour
<i>Fazer ouvidos de mercador</i>	To appear as if one were deaf
<i>Ter que fazer</i>	To be busy
<i>Fazer exercicio</i>	To take exercise
<i>Fazer exercicio</i> (a military word)	To exercise
<i>Os soldados estão fazendo exercicio</i>	The soldiers' exercise
<i>Que fazeis aqui?</i>	What do you here?
<i>Fazer hum vestido</i>	To make a suit of clothes
<i>Fazer huma ley, hum discurso</i>	To make a law, a speech

<i>Fazer guerra</i>	To make war
<i>Fazer saber alguma cousa a algúem</i>	To make one acquainted with a thing
<i>Fazer enraivecêr algúem</i>	To make one mad
<i>Fazer huma conta</i>	To cast up an account
<i>Fazer conta</i>	To intend, <i>or</i> to propose
<i>Elle fazia huma conta, e sahio-lhe outra</i>	He was much disappointed
<i>Fazer contas com algúem</i>	To settle accounts with one
<i>Isso não me faz nada</i>	It is nothing to me, that does not concern me
<i>Fazer pausa</i>	To make a stand
<i>Fazer de algúem tolo</i>	To make a fool of one
<i>Fazer dinheiro de alguma cousa</i>	To make 'money of a thing, to sell it
<i>Tornar a fazer</i>	To make again
<i>Fazer a razão</i>	To pledge one
<i>Ter que fazer com algúem</i>	To deal with one, <i>or</i> to have, to do with one
<i>Fazer a algúem hum gilvaz na cara</i>	To mark one in the face
<i>Fazer honra</i>	To honour
<i>Fazer fé</i>	To make known, to testify, to witness
<i>Fazer forte</i>	To fortify, <i>or</i> strengthen
<i>Fazer menção</i>	To mention
<i>Fazer mal</i>	To hurt
<i>Fazer de algúem o que huma pessoa quer</i>	To dispose of one
<i>Fazer huma aposta</i>	To lay a wager
<i>Faz vento</i>	The wind blows
<i>Faz hoje outo dias</i>	This day se'nnight, <i>or</i> a week ago
<i>Fazer vida com algúem</i>	To cohabit, <i>or</i> dwell together

<i>Fazer a sua vontade</i>	To do as one pleases
<i>Fazer o possível</i>	To do one's best, or endeavour to do one's utmost
<i>Não fareis nada com isso</i>	You will do no good in it
<i>Não façais mais assim</i>	Do so no more
<i>Se tornardes a fazer assim</i>	If ever you do so again
<i>Dezejo que faça a sua fortuna</i>	I wish he may do well
<i>Custou-me muito a fazello vir</i>	I had much to do to get him to come
<i>Fazer a outrem o que quizeramos que outrem nos fizesse a nós</i>	To do by others as you would be done by
<i>Não tenho que fazer com isso</i>	I have nothing to do with it
<i>Fazer o que alguém manda</i>	To do as one is bid
<i>Fazei de mim o que vos parecer</i>	Do with me as you think fit
<i>Fazer hum grande estrondo</i>	To make a great noise
<i>Elle foi o que fez tudo naquella negocio</i>	He was the factotum in that business
<i>Que fareis hoje ?</i>	What will you do to-day? or how will you employ yourself to-day?
<i>Fazer o seu curso</i>	To finish its course as a star does
<i>Fazer huma boa casa</i>	To raise, to set up one's family
<i>Fazer a barba</i>	To shave
<i>Fazer a cama</i>	To make the bed
<i>Não sei que lhe fazer</i>	I cannot help it
<i>Fazer grande negocio</i>	To drive a great trade
<i>Fazer o seu officio</i>	To exercise, or discharge
<i>Fazer profissão</i>	To profess
<i>Todos o fazião morto</i>	They gave out that he was dead

<i>Fazer vir</i>	To call, or send for
<i>Fazer entrar, or sahir alguém</i>	To call in, or out, to bid one come in, or out
<i>Isto não faz nada</i>	It is no matter
<i>Não sei que fazer disso</i>	I have no need of it
<i>Já não tenho que fazer com elle</i>	I have done with him
<i>Fazer hum livro</i>	To write a book
<i>Fazer amizade com alguém</i>	To make friendship, to get into friendship with one
<i>Fazer exemplo em alguém, or castigallo para dar ex- emplo</i>	To make one a public ex- ample
<i>Fazer huma cousa muito ao desentendido</i>	To do a thing very covertly, so that people cannot ap- prehend that it is done on purpose, and with a design
<i>Fazer das suas</i>	To play the fool, to dodge, to play tricks
<i>Elle sempre está fazendo das suas</i>	He is always playing his foolish tricks
<i>Fazer foscas</i>	To bully, to provoke, to ex- cite by words, or actions of contempt; also to elude, or deceive by false show
<i>Fazer de pessoa</i>	To behave courageously
<i>Fazer jurar alguém</i>	To tender the oaths to one, to put one to his oaths
<i>Fazer saltar, or voar pellos ares</i>	To blow up
<i>Fazer boa vezinhança</i>	To keep on good terms with one's neighbours
<i>Fazer lenha</i>	To fell wood
<i>Fazer a ronda</i>	To walk the rounds

<i>Fazer dividas</i>	To run in debt, to contract debts
<i>Faz lua</i>	The moon shines
<i>Fazer violencia</i>	To offer violence
<i>Fazer-se ao trabalho</i>	To inure oneself to hardships
<i>Fazer-se tolo</i>	To play the fool
<i>Fazer-se velho</i>	To grow old, <i>or</i> to grow in years
<i>Fazer-se feio</i>	To grow ugly
<i>Fazer-se soberbo</i>	To grow proud
<i>Fazer-se tarde</i>	It grows late

Fazer-se, signifies also to *feign*, to *pretend*, to *seem*, to *make as if*.

<i>Faz-se mouco</i>	He will not hear
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THE DIFFERENT SIGNIFICATIONS OF *TER*, AND *TER-SE*.

<i>Ter que fazer</i>	To be busy
<i>Ter odio</i>	To hate
<i>Ter por costume</i>	To be wont
<i>Ter alguém por ignorante</i>	To believe one ignorant
<i>Ter cuidado de</i>	To be careful of
<i>Ter cuidados</i>	To be full of care, <i>or</i> thoughtful
<i>Ter fastio</i>	To loath, to see food with dislike
<i>Ter animo</i>	To have courage
<i>Ter boa fama</i>	To be well spoken of
<i>Ter cara d'aço</i>	To have a brazen face
<i>Ter necessidade</i>	To be in want
<i>Ter pressa</i>	To be in haste
<i>Ter muitos fumos</i>	To be very proud

<i>Ter grande presumpção</i>	To presume much on one-self
<i>Ter razão</i>	To be in the right
<i>Não ter razão</i>	To be in the wrong
<i>Ter alguma cousa debaixo da lingua</i>	To have a thing at one's tongue's end

Ter alguma cousa na ponta da lingua, we say, to have a thing at one's fingers' ends, to have it perfect. They also say, *saber alguma cousa nas pontas dos dedos*, which answers exactly to our English phrase.

<i>Ter feições feiticeiras</i>	To be good looking
<i>Ter má fama</i>	To be ill spoken of
<i>Ter ciúmes</i>	To be jealous of
<i>Ter meys</i>	To be able, or have the means
<i>Ter no pensamento</i>	To bear in mind
<i>Ter obrigação</i>	To be obliged
<i>Ter medo</i>	To be fearful
<i>Ter razão, e mais que razão</i>	To have reason, to spare
<i>Que tendes vós com isso?</i>	What is that to you?
<i>Ter carruagem e criados</i>	To keep a carriage and servants
<i>Ter a alguém suspenso</i>	To hold one in suspense
<i>Homem que tem boa feição</i>	A man of good address, a polite man
<i>Ter mesa franca</i>	To keep open house, to keep a table where a man may come without bidding
<i>Ter frio</i>	To be cold
<i>Ter as costas quentes com alguém</i>	To be backed, or supported by one
<i>Ter por bem</i>	To approve of, or consent
<i>Tenho-o por doudo</i>	I take him to be mad

<i>Ter mão na sua resolução</i>	To be still in one mind
<i>Ter com que</i>	To have wherewith
<i>Não tendes de que vos queixar</i>	You have no reason of complaint
<i>Não tendes que, &c.</i>	It is useless, or it will be to no purpose for you to, &c.
<i>Isto não tem nada que fazer, com o que eu digo</i>	That is nothing to the purpose
<i>Ter entre mãos</i>	To have in hand, or in one's possession
<i>Tenho isso por certo</i>	I hold that for a certainty
<i>Ir ter com alguém</i>	To address oneself to one
<i>Venho ter com v^{ma} para saber como passa a senhora fullana</i>	I address, or apply myself to you to know how Miss such a one does
<i>Ir ter a algum lugar</i>	To go to a place
<i>Esta rua vai ter ao mercado</i>	This street leads to the market
<i>Ter alguém por si</i>	To be supported, or protected by one
<i>Temos por nós a autoridade dos mais prudentes</i>	We have the wisest men of our side, or of our opinion
<i>Ter para si</i>	To think, or imagine, to reckon
<i>Ter em muito</i>	To set much by
<i>Ter em pouco</i>	To value but little
<i>Ter tido em boa conta</i>	To be esteemed, regarded, or valued, to be in great esteem
<i>Ter mão</i>	To hold, or keep in, to restrain
<i>Ter mão nalguma cousa</i>	To bear up, to support, to prop, to keep up, to hold up

<i>Atomos que tem mão huns</i>	Atoms that stick together
<i>nos outros</i>	
<i>Tenha mão, or tem mão</i>	Hold, stop
<i>Ter</i>	To contain
<i>Ter-se em pé</i>	To stand, to stand up
<i>Ter-se bem a cavallo</i>	To sit firmly, <i>or</i> well, on horseback
<i>Ter-se em casa</i>	To keep at home
<i>Ter-se com alguém</i>	To hold out, to resist, to stand against one, to cope with one, to oppose, <i>or</i> resist him
<i>Não me posso ter com riso</i>	I cannot forbear laughing
<i>Não se pode ter, que não falle</i>	He cannot forbear speaking

THE DIFFERENT SIGNIFICATIONS OF *QUERER*.

Querer signifies *to will, to be willing, and to believe*; as,

<i>Querem alguns</i>	Some believe
<i>Querer bem</i>	To love
<i>Querer mal</i>	To hate
<i>Antes querer</i>	To have rather
<i>Queira Deos</i>	God grant it, God send it may be so
<i>Mas quero que assim seja</i>	I grant it, suppose it were so
<i>Que quer dizer aquelle homem?</i>	What does that man mean?
<i>Que quer dizer isto?</i>	What means this? what is the meaning of that?
<i>Isto quer dizer que, &c.</i>	The meaning is that, &c.
<i>Eu quero absolutamente que</i>	I positively resolve that, &c.
<i>Eu assim o quero</i>	I will have it so
<i>Elle quer que vós obedeçais</i>	He will have you obey
<i>Não quero</i>	I will not

<i>Elle o fará quando quizer</i>	He will do it when he pleases, or when he has a mind to it
<i>Elle quer partir amanhã</i>	He intends, or has a mind, to set out to-morrow
<i>O mal que eu lhe quero me, venha a mim</i>	I wish him no more harm than I do myself

H A V E R, TO HAVE.

<i>Tu has de hir</i>	You must go
<i>Elle ha de vir hoje</i>	He is to come to-day
<i>Se eu houver de hir</i>	If I shall be obliged to go
<i>Aindaque isso me houvesse de custar a vida</i>	Though I were to lose my life for it
<i>Haveis vós de estar em casa?</i>	Shall you be at home?
<i>Eu hei de achar-me lá</i>	I must be there
<i>Elle ha de ser enforcado</i>	He is to be hanged
<i>Eu hei de receber dinheiro</i>	I am to receive money
<i>Vós he que haveis de jogar</i>	You are to play
<i>Aquillo he que vós haviéis de fazer</i>	You should do that
<i>Haver por bem</i>	To take in good part
<i>Haver por mal</i>	To take in ill part
<i>Que ha de ser</i>	That is to be hereafter
<i>Aquillo nunca ha-de ser</i>	That will never do
<i>Eu hei de ser a causa da sua morte, or ruina</i>	I shall be the death, or ruin of him
<i>Para haver de fallar, ouvir, &c.</i>	In order to speak, hear, &c.
<i>Que ha de ser de mim?</i>	What is to become of me?
<i>Haver filhos</i>	To have, or become the father of children
<i>Livros do deve, e ha de haver</i>	Books of debtor and cre- ditor

<i>Haver mister</i>	To want
<i>Ha mister apressar-se</i>	It is necessary to make haste

Haver, when impersonal, is rendered into English by the verb *to be*, preceded by *there* ; as,

<i>Ha</i>	There is, or there are
<i>Ha homens tão malvados</i>	There are men so wicked
<i>Havia huma mulher</i>	There was a woman
<i>Ha alguns bons, e outros maos</i>	There are some good, and some bad
<i>Ha muitas casas</i>	There are several houses
<i>Ha alguma cousa de novo ?</i>	Is there any news ?
<i>Ha mais he huma hora</i>	It is above an hour since
<i>Ha muito tempo</i>	Long since
<i>Ha perto de huma hora que elle sahio</i>	It is almost an hour since he went out
<i>Ha hum anno</i>	A year ago
<i>Ha oito dias</i>	Eight days ago
<i>Ha perto de 20 legoas da qui lá</i>	It is nearly 20 leagues thither
<i>Não ha</i>	There is not
<i>Elle cuida que não ha mais purgar</i>	He believes that purging is all in all, or that purging is the only remedy in such a case
<i>Haver-se, v. r.</i>	To carry, to behave oneself
<i>Elle sabe como se ha-de haver, or elle sabe como ha de haver-se</i>	He knows how to behave himself
<i>Elle houve-se de maneira que, &c.</i>	He behaved himself in such a manner that, &c.

Note.—When this verb is used impersonally, it is always followed by the particle *de* ; as,

<i>Ha-se de mister dinheiro</i>	Money is wanted
<i>Ha-se de fazer, or dizer isto</i>	This must be done, or said
<i>Ha-se de fazer o que elle quizer</i>	People must do what he pleases

Hir, a neuter and irregular verb, *to go, to walk, to march*; also, *to grow, to reach any estate gradually, to be going*.

<i>Hir por mar e por terra</i>	To travel by sea and land
<i>Como vão os vossos nego- cios?</i>	How go your concerns?

<i>Tudo vai bem</i>	All is well, all goes on well
<i>As suas cousas vão muito mal</i>	Things go very ill (or very hard) with him

<i>Hir á mão</i>	To hinder, to obstruct, to obviate
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<i>Hir passando</i>	To grow out of fashion, or use
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<i>Hir andando</i>	To go on, or forward, to keep, or hold on his way; also to proceed, to con- tinue on, to prosecute
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<i>Hir andando, or passando</i>	To shift, to pass life not quite well, to live, though with difficulty
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<i>Que vai de novo?</i>	Is there anything new?
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<i>Que vai nisto? or onde vai isto a dar comsigo?</i>	What of all this?
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<i>Hir debaixo</i>	To come to the worst
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<i>Hir para</i>	To approach, to go near
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<i>Quanto mais vamos para a primavera, mais compri- dos são os dias</i>	The nearer the spring, the longer the days
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<i>Hir de mal para peor</i>	To grow worse and worse
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<i>Hir diante</i>	To go before
<i>Hir por diante</i>	To go on, or forward
<i>Hir ao encontro</i>	To go to meet
<i>Hir ao fundo</i>	To sink, or fall to the bottom
<i>Hir e vir</i>	To go to and fro, to go and come
<i>Não faço mais do que hir e voltar</i>	I will not stay, I shall be back presently
<i>Isso já lá vai</i>	It is a thing past and done
<i>Eilo lá vai</i>	There he goes
<i>Eilo vai</i>	So, so, pretty well
<i>Que vos parece daquella mulher? eilo vai ella não he fea</i>	How do you like that woman? she is so so, she may pass
<i>Eilo vai, folgo que assim seja</i>	Well, well, I am glad of it
<i>Como as cousas agora vão</i>	As things go now, as the world goes
<i>Por que parte ides?</i>	Which way do you go?
<i>Deos vá convosco</i>	The God of Heaven go with you
<i>Hir á roda do mundo</i>	To go about the world
<i>Hir com alguém</i>	To go along with one
<i>Esta travessa vai ter á rua larga</i>	This lane leads into the broad street
<i>Eu o irei ver de caminho</i>	I will call upon him as I go along
<i>Hir continuando o seu caminho</i>	To go along
<i>Hir fóra do seu caminho</i>	To go out of one's way
<i>Hir hum de huma banda, e outro da outro</i>	To go separately
<i>Hir para traz</i>	To go backward
<i>Hir detraz</i>	To go behind
<i>Hir atraz de alguém</i>	To pursue, to go after one

<i>Hir em alcance de alguém</i>	To go after one, in order to overtake him
<i>Hir buscar</i>	To go for, <i>or</i> fetch
<i>Hir para dentro</i>	To go in
<i>Hir para fóra</i>	To go out
<i>Hir peregrinando</i>	To go on a pilgrimage
<i>Hir fazer huma embaixada</i>	To go on an embassy
<i>Hir ver, cantar, &c.</i>	To go to see, to sing, &c.
<i>Hir fazer hum negocio</i>	To go upon a business
<i>Hir com a maré</i>	To go with the tide
<i>Hir par a par com alguém</i>	To go side by side with one
<i>Vai para quatro meses que eu aqui cheguei</i>	It is now going on four months since I came hither
<i>Ide em paz</i>	Depart in peace
<i>O tempo vai abrandando</i>	The weather grows mild
<i>Hir (at cards)</i>	To go, to lay, to stake, to set
<i>Hir-se, v. r.</i>	To go, to go away, to go one's way, to depart, <i>also</i> to run, <i>or</i> leak
<i>Hir-se a ólha, ou a panella</i>	The pot to boil over
<i>Hir se o enfermo</i>	The sick man to die
<i>A quaresma vai-se acabando</i>	Lent draws to an end
<i>Hir-se</i>	To slip, <i>or</i> pass away (as time)
<i>Nada se vai mais depressa que o tempo</i>	Nothing goes faster than time
<i>Aquelles montes vão-se estendendo</i>	These mountains extend, <i>or</i> stretch themselves
<i>Hir-se embora</i>	To go away, <i>also</i> to be over
<i>Esperai até que a calma se vá embora</i>	Stay till the heat is over
<i>Vai-te embora ; que não sabes engodar a gente</i>	Away, <i>or</i> go, you know not how to wheedle people

<i>Hir-se de huma carta</i> (at cards)	To throw away a card
<i>Vai-se fazendo tarde</i>	It grows late
<i>Vai-se chegando a noite</i>	The night draws on
<i>Vai-se chegando o tempo da sega</i>	It grows near harvest
<i>Vai-se acabando o meu consulado</i>	My consulship is almost at an end
<i>Hir-se escapulindo</i>	To sneak away
<i>Hir-se á mão</i>	To refrain, to forbear, to abstain

Hir-se, impersonal ; as, *vai-se*, they go ; *foi-se*, they are gone ; *hir-se-ha*, they shall go.

TO PRAY.

<i>Senhor, como amigo, faça-me o favor</i>	Dear Sir, do me the favour
<i>Eu vos peço, or peço-vos</i>	I pray you
<i>Peço-lhe em cortesia</i>	I beseech you
<i>Peço-lhe encarecidamente</i>	I entreat, or conjure you to do it
<i>Peço-lhe por favor que, &c.</i>	I beg of you that, &c.
<i>Faça-me a fineza</i>	Do me the kindness
<i>Peço-lhe perdão</i>	I beg your pardon

EXPRESSIONS OF KINDNESS.

<i>Minha vida</i>	My life
<i>Minha alma</i>	My dear soul
<i>Meu amor</i>	My love
<i>Meu querido, minha querida</i>	My little darling
<i>Meu coração</i>	My dear love, my love
<i>Filho do meu coração</i>	My dear child
<i>Filha da minha alma</i>	My little honey

TO SHOW CIVILITY.

<i>Agradeço a vm^{ca}</i>	I thank you
<i>Dou a vm^{ca} os agradecimen- tos</i>	I give you thanks
<i>Beijo as mãos de vm^{ca}</i>	I kiss your hand
<i>Falo-hei com todo o gosto</i>	I will do it cheerfully
<i>Com todo o meu coração</i>	With all my heart
<i>De muito boa vontade</i>	Heartily, willingly
<i>Veja vm^{ca} se o posso servir nalguma cousa</i>	See if it is in my power to serve you
<i>Dispoſha vm^{ca} como lhe parecer deste seu criado</i>	Do what you please with your servant
<i>Estou esperando pellas ordens de vm^{ca}</i>	I wait for your commands
<i>Já que vm^{ca} assim o ordena</i>	Since you will have it so
<i>A's ordens de vm^{ca}</i>	At your service
<i>Fico muito obrigado a vm^{ca}</i>	I am very much obliged to you
<i>Quer vm^{ca} que eu faça al- guma cousa</i>	Have you anything to com- mand me
<i>Sem cerimonia</i>	Without ceremony
<i>Não tem vm^{ca} mais que fallar</i>	You need but speak
<i>Faça-me a honra de me pôr aos pés da Senhora</i>	Present my respects, or duty, to my lady
<i>Não sei como agradecer a vm^{ca} tantos favores</i>	I know not how to make a proper return for so many favours
<i>Não sou de cumprimentos</i>	I am not for ceremonies
<i>Deixemos estes cumprimentos</i>	Away with these ceremonies, or compliments
<i>Isso he o melhor</i>	That is the best way

TO GIVE TOKENS OF AFFIRMATION, CONSENT, BELIEF,
AND REFUSAL.

<i>He verdade</i>	It is true
<i>He isso verdade?</i>	Is it true?
<i>He muito verdade</i>	It is but too true
<i>Para dizer-vos a verdade</i>	To tell you the truth
<i>Com effeito he assim</i>	Really it is so
<i>Quem duvida disso?</i>	Who doubts it?
<i>Não ha duvida nisso</i>	There is no doubt of it
<i>Parece-me que sim, que não</i>	I think so, not
<i>Apósto que sim</i>	I lay it is
<i>Apósto que não</i>	I lay it is not
<i>Crea-me vm^{ce}</i>	Do believe me
<i>Esta vm^{ce} zombando?</i>	Do you not jest?
<i>Falla vm^{ce} de veras?</i>	Are you in earnest?
<i>Fallo de veras</i>	I am in earnest
<i>Pois, está feito</i>	Well, let it be so
<i>Pouco a pouco</i>	Softly, fair and softly
<i>Isso não he verdade</i>	It is not true
<i>Não ha tal cousa</i>	There is no such thing
<i>He mentira</i>	It is a lie
<i>Estava zombando</i>	I did but jest
<i>Seja muito embora</i>	Let it be so
<i>Não quero</i>	I will not

TO CONSULT.

<i>Que se ha de fazer?</i>	What is to be done?
<i>Que faremos?</i>	What shall we do?
<i>Que lhe parece a vm^{ce} que eu faça?</i>	What do you advise me to do?
<i>Que remédio tem isso?</i>	What remedy is there for it?
<i>Façamos assim</i>	Let us do so and so
<i>Façamos huma cousa</i>	Let us do one thing

<i>Será melhor que</i>	It will be better that
<i>Seria melhor que</i>	It would be better that
<i>Esperai hum pouco</i>	Stay a little
<i>Deixaime com isso</i>	Let me alone
<i>Antes quizera</i>	I had rather
<i>Se isso fosse comigo</i>	Were I in your place
<i>Tudo he o mesmo</i>	It is all one

OF EATING AND DRINKING.

<i>Tenho fome</i>	I am hungry
<i>Morro de fome</i>	I am almost starved
<i>Coma vm^o alguma cousa</i>	Eat something
<i>Que quer vm^o comer ?</i>	What will you eat ?
<i>Quer vm^o comer mais ?</i>	Will you eat any more ?
<i>Tenho sede</i>	I am dry, or thirsty
<i>Já matei a fome</i>	I am no longer hungry
<i>Tenho muita sede</i>	I am very dry
<i>Morro de sede</i>	I am almost dead with thirst
<i>De-me de beber</i>	Give me some drink
<i>Viva vm^o muitos annos</i>	I thank you
<i>Eu beberia hum copo de vinho</i>	I could drink a glass of wine
<i>Pó's beba vm^o</i>	Drink then
<i>Tenho bebido bastante</i>	I have drunk enough
<i>Não posso beber mais</i>	I can drink no more
<i>Já matei a sede</i>	I am no longer thirsty, or my thirst is quenched

OF GOING, COMING, STIRRING, &c.

<i>Donde vem vm^o ?</i>	Whence do you come ?
<i>Para onde vai vm^o ?</i>	Where do you go ?
<i>Venho de ; vou para</i>	I come from, I am going to
<i>Quer vm^o subir, or descer ?</i>	Will you come up, or come down ?

<i>Entre vm^{as}, saya vm^{as}</i>	Come in, go out
<i>Não se bula daqui</i>	Do not stir from hence
<i>Chegue-se para mim</i>	Come near to me
<i>Vá-se vm^{as}</i>	Go your way, be gone
<i>Vem cá</i>	Come hither
<i>Espere por mim</i>	Stay for me
<i>Não vá tão depressa</i>	Do not go so fast
<i>Tire-se de diante de mim</i>	Get out of my way
<i>Não me toque</i>	Do not touch me
<i>Deixe estar isso</i>	Let that alone
<i>Estou bem aqui</i>	I am well here
<i>Abra vm^{as} a porta</i>	Open the door
<i>Fechê a porta</i>	Shut the door
<i>Abra, or fechê a janella</i>	Open the window, or shut the window
<i>Venha vm^{as} por aqui</i>	Come this way
<i>Passe por alli</i>	Pass that way
<i>Que procura vm^{as} ?</i>	What do you look for ?
<i>Que perdeu vm^{as} ?</i>	What have you lost ?

TO WISH WELL TO A PERSON.

<i>O Céu vos guarde</i>	Heaven preserve you
<i>Deos vos dê boa fortuna</i>	God send you good luck
<i>Dezejo-vos todo o bem</i>	I wish you everything that is good
<i>Deos vos ajude</i>	God assist you
<i>Deos vos perdoe</i>	God forgive you
<i>Ide com Deos</i>	God be with you
<i>Até ver-nos</i>	Till I see you again
<i>Bom proveito faça a vm^{as}</i>	Much good may it do you

TO WISH ILL.

<i>O diabo te leve</i>	The devil take thee
<i>Maldito sejas tu</i>	A curse on thee

<i>Vai-te enforcár</i>	Go and be hanged
<i>Enforcado sejas tu</i>	Would thou wert hanged

TO SWEAR.

<i>Assim Deos me salve</i>	As God shall help me, shall save me
<i>Em consciencia</i>	On my conscience

TO THREATEN, AND INSULT.

<i>Olha que te hei de dar</i>	Take care, I will beat thee
<i>Deix a-te estar, or cala-te</i>	Thou wilt pay it me
<i>que me has de pagar</i>	
<i>Juro que te farei arrepender</i>	I swear thou shalt repent of
<i>disso</i>	it.
<i>Se me enfadares</i>	If you put me in a passion
<i>Coitado de ti</i>	Woe be to thee
<i>Poucas razoes, or cala essa</i>	Hold your tongue, do not
<i>boca</i>	speak to me
<i>Isto basta</i>	It is enough, it is sufficient

TO MOCK, TO BLAME, AND TO CALL ONE NAMES.

<i>Que bello focinho !</i>	Oh the fine nose !
<i>Que cara de mono !</i>	What an ape's face !
<i>Trapaceiro</i>	A chicaner
<i>Embusteiro</i>	A cheat, an impostor
<i>Mexeriqueiro</i>	A tale-bearer, a tell-tale
<i>Que bello sogeito !</i>	Oh the dull thing !
<i>Velhaco</i>	A knave
<i>Maroto</i>	A rogue, a rascal
<i>Má casta</i>	Cursed race
<i>Tonto</i>	Giddy-brains
<i>Asneirão</i>	A great donkey

TO ADMIRE.

<i>O' Deos !</i>	O God !
<i>He possivel !</i>	Is it possible !
<i>Quem teria imaginado, crido,</i> <i>dito !</i>	Who would have thought, believed, said !
<i>Que animal !</i>	What a beast !
<i>Que maravilha ! or que mi-</i> <i>-lagre !</i>	Oh strange !
<i>Não me maravilho</i>	I do not wonder
<i>Como pode ser isto ? or Como</i> <i>he possivel ?</i>	How can that be ?
<i>Eis aqui como são as cousas</i> <i>deste mundo</i>	So goes the world

TO SHOW JOY AND DISPLEASURE.

<i>Que gosto !</i>	What pleasure !
<i>Que gloria !</i>	What glory !
<i>Que alegria !</i>	What joy !
<i>Que contentamento he o meu !</i>	How pleased I am !
<i>Que felicidade !</i>	What happiness !
<i>Sinto isso</i>	I am sorry for it
<i>Sinto isso na alma</i>	That touches my very soul
<i>Sinto isso no coração</i>	It pierces me to the heart
<i>Oh que desgraça he a minha !</i>	Oh how unhappy am I !
<i>Affrontar-me desta sorte !</i>	To affront me thus !
<i>Assim he que se trata ?</i>	Do you use me thus ?
<i>Olha maroto !</i>	You rogue !
<i>Que bella cortesia !</i>	Oh what fine manners !
<i>Não deveria tratar comigo</i> <i>desta sorte</i>	You ought not to treat me thus
<i>Parece-te bem ?</i>	Do you think that well ?
<i>Aprende, pedaço d' asno</i>	Learn, you great ass

<i>Olha como me trata este animal</i>	See the brute, how he uses me
<i>Olhai que velhaco he este?</i>	Do you behold that rascal?
<i>Que diabo tem elle feito?</i>	What the devil has he done?
<i>Pois ainda teimais?</i> <i>respondeis.</i>	What, are you obstinate still?

TO CALL.

<i>Ouve!</i>	Hark!
<i>Onde estás?</i>	Where art thou?
<i>Huma palavra</i>	A word
<i>Duas palavras sómente</i>	I will speak but two words to you

TO SHOW UNEASINESS, TROUBLE, AND SORROW.

<i>Sinto, or pésa-me</i>	I am sorry
<i>Deixa-me</i>	Let me be quiet
<i>Peço-te que me deixes</i>	Prithee get thee gone
<i>Não me quebres a cabeça</i>	Do not break my head
<i>Ora vamos, deixa-me</i>	Away, away
<i>Deixa-me, vai com Deos</i>	Go, go, God be with you
<i>Vai-te daqui, or vai-te em-bora</i>	Get thee gone from hence
<i>Vai tratar da tua vida</i>	Go, mind your own business
<i>Não me faças a cabeça tonta</i>	Do not make me giddy
<i>Já me tens dito isso hum cento e de vezes</i>	You have told it me a hundred times already

TO ASK.

<i>Que novas ha?</i>	What news?
<i>Que he isto? que ha?</i>	What is this? what is the matter?
<i>Onde ides?</i>	Where are you going?
<i>Donde vindes?</i>	Whence come you?

<i>Que quer dizer</i>	What do you mean?
<i>De que serve?</i>	To what purpose?
<i>Que vos parece?</i>	What do you think?
<i>Quem teve tal atrevimento?</i>	Who has been so bold?
<i>Que dizem? que se diz?</i>	What do they say?
<i>Como diz vm^{as}?</i>	How do they say?
<i>Por que não me responde?</i>	Why do you not answer?

TO FORBID.

<i>Deixai estar isso</i>	Let that alone
<i>Não toqueis</i>	Do not touch
<i>Não digais nada</i>	Say not a word
<i>Guardai-vos</i>	Have a care

OF SPEAKING, SAYING, DOING, &c.

<i>Falle vm^{as} alto</i>	Speak loud
<i>Falle vm^{as} baxo</i>	Speak low
<i>Com quem falla vm^{as}?</i>	Who do you speak to?
<i>Falla vm^{as} comigo?</i>	Do you speak to me?
<i>Falle-lhe</i>	Speak to him, or to her
<i>Falla vm^{as} Portuguez?</i>	Do you speak Portuguese?
<i>Que diz vm^{as}?</i>	What do you say?
<i>Não digo nada</i>	I say nothing
<i>Ella não quer calar-se</i>	She will not hold her tongue
<i>Ouvi dizer que——</i>	I was told that——
<i>Assim mo disserão</i>	I was told so
<i>Assim dizem</i>	They say so
<i>Assim dizem todos</i>	Every one says so
<i>Quem lho disse a vm^{as}?</i>	Who told it you?
<i>Disse-mo o Sr. A.</i>	Mr. A. told it me
<i>Pois elle he que lho disse?</i>	Did he tell you so?
<i>Pois ella he que o disse?</i>	Did she tell it?
<i>Quando o ouvio vm. dizer?</i>	When did you hear it?

<i>Disserão-mo hoje</i>	I heard it to-day
<i>Não posso cre-lo</i>	I cannot believe it
<i>Que diz elle ?</i>	What does he say ?
<i>Que vos disse elle ?</i>	What did he say to you ?
<i>Elle não me disse nada</i>	He said nothing to me
<i>Não lho diga vm.</i>	Do not tell him that
<i>Eu lho direi</i>	I will tell him, or her of it
<i>Não diga nada</i>	Say not a word
<i>Disse vm. aquillo ?</i>	Did you say that ?
<i>Não o disse</i>	I did not say it
<i>Não disse vm. assim ?</i>	Did you not say so ?
<i>Que está vm. fazendo ?</i>	What are you doing ?
<i>Que tem vm. feito ?</i>	What have you done ?
<i>Não faço nada</i>	I do nothing
<i>Não tenho feito nada</i>	I have done nothing
<i>Tem vm. acabado ?</i>	Have you done ?
<i>Que está elle fazendo ?</i>	What is he doing ?
<i>Que faz ella ?</i>	What does she do ?
<i>Que quer, or que ordena</i>	What is your pleasure ?
<i>vm. ?</i>	
<i>Que lhe falta ?</i>	What do you want ?

OF UNDERSTANDING, OR APPREHENDING.

<i>Entende-o, or percebe-o vm.</i>	Do you understand him (or it) well ?
<i>bem ?</i>	
<i>Percebe vm. o que elle disse ?</i>	Do you understand what he said ?
<i>Percebe vm. o que elle diz ?</i>	Do you understand what he says ?
<i>Entende-me, or percebe-me</i>	Do you understand me ?
<i>vm. ?</i>	
<i>Entendo a vm. muito bem</i>	I understand you very well
<i>Sabe vm. a lingua Portu- gueza ?</i>	Do you understand Portu- guese ?

<i>Não a sei</i>	I do not understand it
<i>Tem-me vm. percebido?</i>	Did you understand me?
<i>Agora o percebo</i>	Now I understand you
<i>Não se percebe o que elle diz</i>	One cannot understand what he utters
<i>Parece gago</i>	He speaks like a stammerer

OF KNOWING, OR HAVING KNOWLEDGE OF.

<i>Sabe vm. isso?</i>	Do you know that?
<i>Não o sei</i>	I do not know it
<i>Não sei nada disso</i>	I know nothing of it
<i>Ella bem o sabia</i>	She knew well of it
<i>Porventura não sabia elle isso?</i>	Did he not know of it?
<i>Demos que eu o soubesse</i>	Suppose I knew it
<i>Elle não saberá nada disso</i>	He shall know nothing of it
<i>Elle nunca soube nada disto</i>	He never knew anything about this
<i>Eu soube-o primeiro, pr antes que vm. o soubesse</i>	I knew it before you
<i>He isto assim ou não?</i>	Is it so, or not?
<i>Não que eu saiba</i>	Not that I know of

OF KNOWING, OR BEING ACQUAINTED WITH, FORGETTING
AND REMEMBERING.

<i>Conhece-o vm.?</i>	Do you know him?
<i>Conhece-a vm.?</i>	Do you know her?
<i>Conhece-os vm.?</i>	Do you know them?
<i>Conheço-o muito bem</i>	I know him very well
<i>Não os conheço</i>	I do not know them
<i>Nós não nos conhecemos</i>	We do not know one another
<i>Conheço-o de vista</i>	I know him by sight
<i>Conheço-a de nome</i>	I have heard of her

<i>Elle conheceo-me muito bem</i>	He knew me very well
<i>Conhece-me vm. ?</i>	Do you know me ?
<i>Estou esquecido do seu nome</i>	I have forgotten your name
<i>Esquecei-se vm. de mim ?</i>	Did you forget me ?
<i>Conhece-vos ella ?</i>	Does she know you ?
<i>Conhece o Sr. a vm. ?</i>	Does the gentleman know you ?
<i>Parece que não me conhece</i>	It appears he does not know me
<i>O Sr. bem me conhece</i>	The gentleman knows me well
<i>Elle já me não conhece</i>	He knows me no more
<i>Tenho a honra de ser seu conhecido</i>	I have the honour to be known to him
<i>Lembra-se vm. disso ?</i>	Do you remember that ?
<i>Não me lembro disso</i>	I do not remember it
<i>Lembro-me muito bem disso</i>	I do remember it very well

OF AGE, LIFE, DEATH, &c.

<i>Que idade tem vm. ?</i>	How old are you ?
<i>Que idade tem seu irmão ?</i>	How old is your brother ?
<i>Tenho vinte e cinco annos</i>	I am five and twenty
<i>Tem vinte e dous annos</i>	He is twenty-two years old
<i>Vm. tem mais annos do que eu</i>	You are older than I
<i>Que idade terá-vm. ?</i>	How old may you be ?
<i>He vm. casado ?</i>	Are you married ?
<i>Quantas vezes tem vm. sido casado ?</i>	How often have you been married ?
<i>Quantas mulheres tem vm. tido ?</i>	How many wives have you had ?
<i>Tem vm. ainda pay, e mãy ?</i>	Are your father and mother still alive ?

<i>Meu pay morreo</i>	My father is dead
<i>Minha mãy morreo</i>	My mother is dead
<i>Ha dous annos que meu pay morreo</i>	My father has been dead these two years
<i>Minha mãy casou outra vez</i>	My mother is married again
<i>Quantos filhos tem vm.!</i>	How many children have you?
<i>Tenho quatro</i>	I have four
<i>Filhos, ou filhas?</i>	Sons, or daughters?
<i>Tenho hum filho, e tres filhas</i>	I have one son, and three daughters
<i>Quantos irmãos tem vm.?</i>	How many brothers have you?
<i>Não tenho nenhum vivo</i>	I have none alive
<i>Todos morrerão</i>	They are all dead
<i>Todos havemos de morrer</i>	We must all die

OF THE WORD *HORA*, AS A NOUN AS WELL AS AN INTERJECTION.

<i>Hora</i>	An hour, also a particular time
<i>Eu estarei lá dentro de huma hora</i>	I will be there within an hour
<i>Que horas são?</i>	What is it o'clock?
<i>São sete horas</i>	It is seven o'clock
<i>A que horas estareis vós lá?</i>	At what hour, or time will you be there?
<i>As horas que for preciso</i>	In due, or good time, at the time appointed
<i>Horas desoccupadas</i>	Leisure hours
<i>A ultima hora, or a hora da morte</i>	The last, or the dying hour
<i>Cada hora</i>	Every hour

<i>De hora em hora</i>	Hourly, every hour
<i>Meya hora</i>	Half an hour
<i>Hum quarto de hora</i>	A quarter of an hour
<i>Huma hora e meya</i>	An hour and a half
<i>Perto das nove horas</i>	About nine o'clock
<i>Ha huma hora</i>	An hour ago, <i>or</i> an hour since
<i>Fóra de horas</i>	Beyond the hour, <i>or</i> very late
<i>A horas</i>	In time
<i>Recolher-se a boas horas</i>	To keep good hours
<i>Recolher-se fóra de horas</i>	To keep bad hours
<i>Horas de jantar, or de cear</i>	Dinner, <i>or</i> supper-time
<i>Perto das horas de jantar</i>	About dinner-time
<i>Ainda estais na cama a estas horas?</i>	Are you in bed at this time of the day?
<i>O relógio dá horas</i>	The clock strikes
<i>Já derão onze horas</i>	It struck eleven o'clock
<i>Relógio de hora</i>	Hour-glass
<i>Muito a boas horas</i>	Early, betimes
<i>A boas horas</i>	In good time, in time, at the time appointed
<i>Na má hora</i>	In an ill hour, unluckily, un- fortunately
<i>Vai-te na má-hora</i>	Go to the devil, go and be hanged
<i>Toda a hora que</i>	Whensoever, at what time soever
<i>A toda hora que quizerdes</i>	At what time you will
<i>Hora</i>	Time, <i>or</i> hour of childbirth
<i>Horas de fazer oração</i>	Prayer-time
<i>Horas de hir á igreja</i>	Church-time
<i>Horas de hir para a cama</i>	Bedtime
<i>Horas de comer</i>	Time of eating

<i>Já não são horas</i>	The time is past, it is too late
<i>Chegar a hora</i>	The dying-hour to arrive
<i>Estar esperando pella sua hora</i>	To wait for God's time
<i>Não ver a hora</i>	To long, to desire earnestly, to wish with eagerness continued, with <i>em</i> , or <i>de</i> before the thing desired
<i>São horas, de, &c.</i>	It is time to, &c.
<i>Horas canonicas</i>	The set time for the clergy to say their office; also those parts of the office itself, called <i>Prime</i> , <i>Tierce</i> , <i>Sixth</i> , <i>None</i> , &c.
<i>Horas</i>	Any little prayer-book, but particularly that in which is the office of the <i>Blessed Virgin</i>
<i>As quarenta horas</i>	So they call the space of three days, in which the consecrated Host is exposed and laid to public view, in certain festivals
<i>Conta das horas</i>	Horography, account of hours
<i>Arte de dividir o tempo em horas</i>	Horometry

HORA, AS AN ADVERB AND INTERJECTION.*

<i>Hora-deixa-o-hir</i>	Pray let him go
<i>Hora daia-te destas par-voices</i>	Away with these fopperies

* When it is an adverb or an interjection, it is now generally written *ora*, without the *H.*—*S.*

<i>Hora deixemo-nos destes</i>	Away with these compli-
<i>comprimentos</i>	ments
<i>Hora-vamos, despacha-te</i>	Come, come, make haste
<i>Hora vamos, não ha perigo</i>	Away, there is no danger
<i>Hora vamos, tira daqui</i>	Away with this
<i>isto</i>	
<i>Hora vamos, tem vergonha</i>	Away, for shame
<i>Hora, eu não posso sofrer</i>	I cannot bear that
<i>aquillo</i>	
<i>Hora hum, hora outro</i>	Sometimes one, sometimes
	another
<i>Elles hora estão sobre hum</i>	They stand now on one foot,
<i>pé, hora sobre outro</i>	and then on another
<i>Hora, que quer dizer isso ?</i>	How now ?
<i>Tudo o que he bem, deve ser</i>	All that is good is to be
<i>amado ; hora, Deos he in-</i>	loved ; now God is infi-
<i>finitamente bom, logo, &c.</i>	nately good, therefore, &c.
<i>Hora, havia hum enfermo.</i>	Now there was a sick man
<i>Por hora</i>	At present, for the present,
	now, at this time

A VOCABULARY

OF

WORDS MOST USED IN CONVERSATION.

DO CÉO E DOS ELEMENTOS. OF THE HEAVENS AND THE
ELEMENTS.

<i>Deos</i>	God
<i>Jesus Christo</i>	Jesus Christ
<i>O Esperito Santo</i>	The Holy Ghost
<i>A Trindade</i>	The Trinity
<i>A Virgem</i>	The Virgin
<i>Os anjos</i>	The angels
<i>Os archanjos</i>	The archangels
<i>Os santos</i>	The saints
<i>Os bemaventurados</i>	The blessed
<i>O céu</i>	Heaven
<i>O paraíso</i>	Paradise
<i>Inferno</i>	Hell
<i>Purgatorio</i>	Purgatory
<i>Os diabos</i>	The devils
<i>O fogo</i>	The fire
<i>O ar</i>	The air

<i>A terra</i>	The earth
<i>O mar</i>	The sea
<i>O sol</i>	The sun
<i>A lua</i>	The moon
<i>As estrellas</i>	The stars
<i>Os raios</i>	The rays
<i>As nuvens</i>	The clouds
<i>O vento</i>	The wind
<i>A chuva</i>	The rain
<i>O trovão</i>	Thunder
<i>O relampago</i>	The lightning
<i>Saraiva</i>	Hail
<i>O rayo</i>	The thunderbolt
<i>A neve</i>	The snow
<i>A geada</i>	The frost
<i>O caramelo</i>	The ice
<i>O orvalho</i>	The dew
<i>Nevoa</i>	A fog, or mist.
<i>O terremoto</i>	The earthquake
<i>O diluvio</i>	The deluge, or flood
<i>O calor</i>	The heat
<i>O frio</i>	The cold

DO TEMPO.

OF TIME.

<i>O dia</i>	The day
<i>A noite</i>	The night
<i>Meyo dia</i>	Noon
<i>Meya noite</i>	Midnight
<i>A manhã</i>	The morning
<i>Despois do meyo dia</i>	The afternoon
<i>Huma hora</i>	An hour
<i>Hum quarto de hora</i>	A quarter of an hour
<i>Meya hora</i>	Half an hour
<i>Tres quartos de hora</i>	Three-quarters of an hour

<i>Hoje</i>	To-day
<i>Hontem</i>	Yesterday
<i>A'manhã</i>	To-morrow
<i>Antes d'hontem</i>	The day before yesterday
<i>Depois de ámanhã</i>	After to-morrow
<i>Depois de jantar</i>	After dinner
<i>Depois de cêa</i>	After supper
<i>Huma semana</i>	A week
<i>Hum mes</i>	A month
<i>Hum anno</i>	A year
<i>Dia santo</i>	A holiday
<i>Dia de trabalho</i>	A working day
<i>O nascer do sol</i>	The sun-rising
<i>O pôr do sol</i>	The sun-set
<i>Tempo da sega, or da ceifa</i>	The harvest
<i>Tempo de vindima</i>	The vintage

DAS ESTAÇÕES DO TEMPO.

OF THE SEASONS.

<i>A primavera</i>	The spring
<i>O verão</i>	The summer
<i>O outono</i>	Autumn
<i>O inverno</i>	Winter

OS DIAS DA SEMANA.

THE DAYS OF THE WEEK.

<i>Domingo</i>	Sunday
<i>Segunda feira</i>	Monday
<i>Terça feira</i>	Tuesday
<i>Quarta feira</i>	Wednesday
<i>Quinta feira</i>	Thursday
<i>Sexta feira</i>	Friday
<i>Sabado</i>	Saturday

DOS MESES.

OF THE MONTHS.

<i>Janeiro</i>	January
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<i>Fevereiro</i>	February
<i>Março</i>	March
<i>Abril</i>	April
<i>Mayo</i>	May
<i>Junho</i>	June
<i>Julho</i>	July
<i>Agosto</i>	August
<i>Setembro</i>	September
<i>Outubro</i>	October
<i>Novembro</i>	November
<i>Dezembro</i>	December

DIAS SANTOS.

HOLY-DAYS OF THE YEAR.

<i>Dia de Anno-bom</i>	New Year's Day
<i>Dia de Reys, a Epiphania</i>	Twelfth Day
<i>A Candelaria</i>	Candlemas Day
<i>Purificação</i>	The Purification
<i>O Etrudo</i>	The Carnival, or Shrovetide
<i>Quarta feira de Cinzas</i>	Ash Wednesday
<i>A Quaresma</i>	The Lent
<i>Annunciação</i>	Lady Day in March
<i>As Quatro Temporas</i>	The Ember Weeks
<i>A Semana santa</i>	The Holy Week
<i>Domingo de Ramos</i>	Palm Sunday
<i>Quarta feira de Trevas</i>	Wednesday before Easter
<i>Quinta feira de Endoenças</i>	Maunday Thursday, the last Thursday in Lent
<i>Sesta feira da Paixão</i>	Good Friday
<i>Pascoa de Resurreyção</i>	Easter Day
<i>Assumpção de N. S^a.</i>	Lady Day in harvest
<i>As Rogações, or Ladainhas</i>	Rogation Week
<i>Ascensão</i>	The Ascension
<i>Pentecoste</i>	The Pentecost, or Whitsun- tide

<i>Dia do Corpo de Deus</i>	Corpus Christi Day
<i>Dia de S. João</i>	Midsummer Day
<i>Dia de S. Pedro</i>	Lammas Day
<i>Dia de todos os Santos</i>	All Saints' Day
<i>Dia dos Finados</i>	All Souls
<i>Dia de S. Martinho</i>	Martinmas
<i>Dia de Natal</i>	Christmas Day
<i>Vigilia, or vespera</i>	The eve

DA IGREJA E DIGNIDADES
ECCLESIASTICAS.

OF THE CHURCH AND EC-
CLESIASTICAL DIGNITIES.

<i>A nave</i>	The aisle of the church
<i>Zimborio</i>	The dome
<i>Pinaculo</i>	Pinnacle
<i>Côro</i>	The choir
<i>Capella</i>	The Chapel
<i>Estante</i>	A reading desk, <i>or</i> chorister's desk
<i>Sacristia</i>	The vestry
<i>Campanario, or torre dos sinos</i>	The belfry, <i>or</i> steeple
<i>Sino</i>	The bell
<i>Badalo</i>	The clapper of the bell
<i>Pia</i>	The font
<i>Hysope</i>	A sprinkler
<i>Confessionario</i>	A confession seat
<i>Tribuna</i>	A tribune, <i>or</i> gallery
<i>Cemiterio</i>	A churchyard, a burying place
<i>Carneiro</i>	A charnel
<i>Altar</i>	An altar
<i>Frontal</i>	Antipendium
<i>Pallio</i>	A canopy
<i>Toalha do altar</i>	The altar-cloth

<i>Missal</i>	A missal, a prayer-book
<i>Sotana</i>	A cassock
<i>Sobrepelliz</i>	A surplice
<i>Roquete</i>	A short surplice, a bishop's surplice
<i>O papa</i>	The pope
<i>Hum cardeal</i>	A cardinal
<i>Hum patriarcha</i>	A patriarch
<i>Hum arcebispo</i>	An archbishop
<i>Hum bispo</i>	A bishop
<i>Hum legado</i>	A legate
<i>Vice-legado</i>	A vice-legate
<i>Hum nuncio</i>	A nuncio
<i>Hum prelado</i>	A prelate
<i>Hum commendador</i>	A commander
<i>Hum abbade</i>	An abbot
<i>Huma abbadessa</i>	An abbess
<i>Hum prior</i>	A prior
<i>Hum reitor</i>	A rector
<i>Beneficiado</i>	Beneficed clergyman, or incumbent
<i>Frade, or religioso</i>	A friar
<i>Corôa</i>	A shaven crown
<i>Hum guardião</i>	A guardian
<i>Hum definidor</i>	A defnitor
<i>Hum provincial</i>	A provincial
<i>Hum geral</i>	A general
<i>Hum vigario</i>	A vicar
<i>Hum vigario-geral</i>	A vicar-general
<i>Hum deão</i>	A dean
<i>Hum arcediogo</i>	Archdeacon
<i>Diacono</i>	Deacon
<i>Subdiacono</i>	A subdeacon
<i>Hum conego</i>	A canon

<i>Arcipreste</i>	Arch-priest
<i>Hum clérigo</i>	A priest
<i>Capellão</i>	A chaplain
<i>Hum esmóler</i>	An almoner
<i>Hum parroco</i>	A curate
<i>Benefício simples</i>	Sinecure
<i>Freira</i>	A nun
<i>Hum prédador</i>	A preacher, or lecturer
<i>Sacristão, or sancristão</i>	A sexton, a vestry-keeper
<i>Menino do côro</i>	A singing boy

NOMES DAS COUSAS QUE GERALMENTE SE COMEN.	NAMES OF THINGS MOST USUALLY EATEN.
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<i>Pão</i>	Bread
<i>Agoa</i>	Water
<i>Vinho</i>	Wine
<i>Carne</i>	Meat, or flesh
<i>Peixe</i>	Fish
<i>Carne cozida</i>	Boiled meat
<i>Carne assado</i>	Roast meat
<i>Hum bocado de pão</i>	A mouthful of bread
<i>Hum pastel</i>	A pie
<i>Sôpa</i>	Soup
<i>Caldo</i>	Broth
<i>Salada</i>	A salad
<i>Mólho</i>	Any kind of sauce to dip in, provoking appetite
<i>Fruta</i>	Fruit
<i>Queijo</i>	Cheese
<i>Manteiga</i>	Butter

DO SERVIÇO DE HUMA MESA.	OF THE COVERING OF THE TABLE.
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<i>A mesa</i>	The table
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<i>Huma cadeira</i>	A chair
<i>A toalha da mesa</i>	The table-cloth
<i>Toalha de mãos</i>	A towel
<i>Hum guardanapo</i>	A napkin
<i>Huma faca</i>	A knife
<i>Hum garfo</i>	A fork
<i>Huma colher</i>	A spoon
<i>Hum prato</i>	A plate
<i>Hum saleiro</i>	A saltcellar
<i>Galheta do vinagre</i>	A vinegar-bottle, or cruet
<i>Galheta do azeite</i>	A cruet, or vial for oil
<i>Talher</i>	A cruet-stand, also, a knife, spoon, and fork
<i>Assucareiro</i>	Sugar-basin
<i>Bayxella, or serviço de prata</i>	A set of silver plate
<i>Huma cuberta</i>	A cover
<i>Prato, guardanapo, faca, garfo, colher (tudo junto)</i>	A course
<i>Jarro</i>	The ewer
<i>Huma bacia</i>	A basin
<i>Hum copo</i>	A glass
<i>Huma garrafa</i>	A bottle
<i>Huma taça</i>	A cup
<i>Castiçal</i>	A candlestick
<i>Vela</i>	A candle
<i>Tesouras de espevitar</i>	Snuffers
<i>Huma salva</i>	A salver
<i>Huma escudella</i>	A porringer
<i>Cesto para pôr o pão</i>	A bread-basket
<i>Donzella</i>	A dumb-waiter
<i>Faqueiro</i>	A case for knives
<i>Louça de Barro</i>	Earthenware
<i>Louça de estanho</i>	Pewter

DO COMER, E BEBER.

OF EATING AND DRINKING.

<i>Vaca</i>	Beef
<i>Carneiro</i>	Mutton
<i>Vitella</i>	Veal
<i>Cordeiro</i>	Lamb
<i>Gallinha</i>	Hen, a fowl
<i>Gallo</i>	Cock
<i>Perú</i>	A turkey
<i>Almondegas</i>	Force-meat balls
<i>O jantar</i>	The dinner
<i>Almôço</i>	Breakfast
<i>Cea</i>	Supper
<i>Merenda</i>	The afternoon's luncheon
<i>Consoada</i>	A light supper, as upon a fast-day
<i>Banquete</i>	An entertainment, a banquet
<i>Fome</i>	Hunger
<i>Sede</i>	Thirst
<i>Fastio</i>	A loathing
<i>Pão</i>	Bread
<i>Pão fresco, or pão molle</i>	New bread
<i>Pão quente</i>	A hot loaf
<i>Pão de toda farinha</i>	Common bread
<i>Pão branco, or pão alvo</i>	White bread
<i>Arrôz</i>	Rice
<i>Pão de rala</i>	Brown bread
<i>Pão de cevada</i>	Barley bread
<i>Pão de centeo</i>	Rye bread
<i>Pão de avea</i>	Oaten bread
<i>Pão de milho miúdo</i>	Millet bread
<i>Pão de milho grande, ou de maiz</i>	Indian corn bread
<i>Pão levedo</i>	Leavened bread
<i>Pão asmo</i>	Unleavened bread

<i>Biscouto</i>	Biscuit
<i>Migalha de pão</i>	A crumb of bread
<i>Fatia de pão</i>	A slice of bread
<i>Codea de pão</i>	A crust of bread
<i>Massa</i>	Dough
<i>Torta</i>	A tart
<i>Rosca</i>	Bread made like a roll
<i>Estofado</i>	Stewed meat
<i>Fiambre</i>	Cold meat
<i>Carne assada sobre grelhas</i>	Broiled meat
<i>Carne frita</i>	Fried meat
<i>Picado, or carne picada</i>	Sausage meat
<i>Javali, or porco montez</i>	A wild boar
<i>Presunto</i>	Ham
<i>Porco</i>	Pork
<i>Cabrito</i>	Kid
<i>Toucinho</i>	Bacon
<i>Hum lombo</i>	A loin
<i>Mãos de carneiro</i>	Sheep's trotters
<i>Fressura, or forçura</i>	A pluck
<i>Cachola de porco</i>	A pig's head
<i>Linguiça, or lingoiça</i>	A sausage
<i>Chouriço de sangue de porco</i>	Black-pudding
<i>Fricassé</i>	A fricassee
<i>Figado</i>	Liver
<i>Leite</i>	Milk
<i>Nata</i>	Cream
<i>Soro</i>	Whey
<i>Requeijão</i>	A kind of new cheese
<i>Coalhada</i>	Curdled milk
<i>Ovo</i>	An egg
<i>Gemma de ovo</i>	The yolk of an egg
<i>Clara de ovo</i>	The white of an egg
<i>ôvo fresco</i>	A new-laid egg

<i>ôvo molle</i>	A soft egg
<i>ôvo duro</i>	A hard egg
<i>ôvo assado</i>	A roasted egg
<i>ôvos escalfados</i>	Poached eggs
<i>ôvos fritos</i>	Fried eggs
<i>ôvos mexidos, e fritos</i>	An omelette
<i>Bolinhólo</i>	A fritter
<i>óvas de peixe</i>	The roes of fish
<i>Doces</i>	Sweetmeats
<i>Confeitos</i>	Comfits
<i>Marmelada</i>	Marmalade

O QUE SE ASSA.

THAT WHICH IS ROASTED.

<i>Hum capão</i>	A capon
<i>Huma franga</i>	A pullet
<i>Hum frango</i>	A chicken
<i>Pombos</i>	Pigeons
<i>Pombo trocaz</i>	A wood culver, or wood pigeon
<i>Gallinhola</i>	A woodcock
<i>Narseja</i>	A snipe
<i>Perdiz</i>	A partridge
<i>Tordo</i>	A thrush
<i>Faisão</i>	A pheasant
<i>Faisãosinho</i>	A pheasant-poult
<i>Hum leitão</i>	A roasting-pig
<i>Veado</i>	A stag
<i>Hum coelho</i>	A rabbit
<i>Lebre</i>	A hare
<i>Adem</i>	A duck
<i>Ganso, or o macho da adem</i>	A drake
<i>Pata</i>	Goose
<i>Pato</i>	Gander, the male of the goose

<i>Calhandra</i>	A skylark
<i>Codorniz</i>	A quail

DE OUTROS PASSAROS.

OF OTHER BIRDS.

<i>Aguia</i>	An eagle
<i>Aguia nova</i>	An eaglet
<i>Abutre</i>	A vulture
<i>Abestrus</i>	An ostrich
<i>Esmerilhão</i>	A merlin
<i>Gavião</i>	A sparrowhawk
<i>Mocho</i>	The horned owl
<i>Falcão</i>	A falcon
<i>Falcão que ainda não vôa</i>	A jass-hawk
<i>Gerifalte</i>	A ger-falcon
<i>Sacre</i>	A saker, a saker-hawk
<i>Garça</i>	A heron
<i>Melharuco</i>	Tomtit
<i>Garçota</i>	A little heron
<i>Milhano, or milhafre</i>	A kite
<i>Corvo</i>	A crow, or raven
<i>Gralha</i>	A rook
<i>Gralho</i>	A jackdaw
<i>Alveloa, or rabeta</i>	A wagtail
<i>Canario</i>	A canary-bird
<i>Pintacilgo</i>	A goldfinch
<i>Melro</i>	A blackbird
<i>Tentilhão</i>	A chaffinch
<i>Rouxinol</i>	A nightingale
<i>Verdelhão</i>	A green-bird
<i>Papagayo</i>	A parrot
<i>Pêga</i>	A magpie
<i>Estorninho, or zorzal</i>	A starling
<i>Francelho</i>	A hobby, a musket

<i>Mochó</i>	Owl
<i>Coruja</i>	A screech-owl
<i>Morcego</i>	A bat
<i>Ave nocturna, como melro,</i> <i>que mama as cabras</i>	A goat-milker
<i>O francolim</i>	A godwit, a moor-cock
<i>Bufo</i>	A night crow, or raven
<i>Cerceta</i>	A teal
<i>Corvo marinho</i>	A cormorant
<i>Gaivota</i>	A moor-hen, or gull
<i>Gaivão</i>	A martlet, or marten, a kind of swallow
<i>Andorinha</i>	A swallow
<i>Mergulhão</i>	A diver
<i>Marreca</i>	A wild duck
<i>Picanço</i>	A wren, a little bird
<i>Taralhão</i>	A kind of ortolan
<i>Pavão</i>	A peacock
<i>Pavoa</i>	A pea-hen
<i>Arara</i>	A macaw
<i>Pardal</i>	A sparrow
<i>Rôla</i>	A turtle-dove
<i>Alcyon</i>	A kingfisher
<i>Cegonha</i>	A stork
<i>Cuco</i>	A cuckoo
<i>Cisne</i>	A swan
<i>Pintarroxo</i>	A robin
<i>Grou</i>	A crane
<i>Pavoncino</i>	A lapwing
<i>Pelicano</i>	A pelican
<i>Tarambola</i>	A plover
<i>Pisco</i>	A bullfinch, or red-tail

PARA OS DIAS DE PEIXE, FOR FISH DAYS, OR FAST
OU DE JEJUM. DAYS.

<i>Sôpa de ervas, &c.</i>	Soup meagre, or lenten pot- tage
<i>Peixe</i>	Fish
<i>Peixe do mar</i>	Sea-fish
<i>Peixe do rio, or de agoa doce</i>	Fresh-water fish
<i>Savel</i>	A shad
<i>Anchova</i>	An anchovy
<i>Anguia, or Enguia</i>	An eel
<i>Barbo</i>	A barbel
<i>Lucio</i>	A pike, or jack
<i>Carpa</i>	A carp
<i>Siba</i>	A cuttle-fish
<i>Lula</i>	A calamary
<i>Cabra</i>	The miller's thumb
<i>Goraz</i>	A roach
<i>Congro</i>	A conger
<i>Dourada</i>	Dorado. St. Peter's fish, or the gilt-head
<i>Linguado</i>	A sole
<i>Lagosta</i>	A lobster
<i>Bordalo</i>	A sturgeon, sometimes called a shad-fish
<i>Mugem</i>	A mullet
<i>Rodvalho</i>	A turbot
<i>Sarda</i>	A sort of small mackerel
<i>Cavalla</i>	A mackerel
<i>Sardinha</i>	A pilchard
<i>Bacalháo</i>	Dried cod
<i>Arenque</i>	A herring
<i>Voador</i>	A flying-fish

<i>Arenque de fumo</i>	A red-herring
<i>Arenque com óvas</i>	A hard-roed herring
<i>Pescada</i>	A species of cod-fish
<i>Cadoz</i>	A gudgeon
<i>Ostra</i>	An oyster
<i>Lamprea</i>	A lamprey
<i>Lamprea pequena</i>	A lampern
<i>Porco marinho</i>	A porpoise
<i>Perca</i>	Perch
<i>Tinca</i>	A tench
<i>Truta</i>	A trout
<i>Atum</i>	A tunny-fish
<i>Salmão</i>	A salmon
<i>Camarão</i>	A shrimp, or prawn
<i>Caranguejo</i>	A crab
<i>Ameijoa</i>	A cockle
<i>Ervilhas</i>	Pease
<i>Favas</i>	Beans
<i>Espinafres</i>	Spinach
<i>Alcachofras</i>	Artichokes
<i>Espargo</i>	Asparagus
<i>Couve</i>	Cabbage, colewort
<i>Repolho</i>	Summer cabbage
<i>Nabos</i>	Turnips
<i>Grêlos de couve</i>	Sprouts
<i>Couve crespa</i>	Curled colewort
<i>Couve Flor</i>	Cauliflower
<i>Beldroegas</i>	Purslane
<i>Cenouras</i>	Carrots
<i>Celgas, or acelgas</i>	Beets
<i>Tomates</i>	Love-apples

PARA TEMPERAR O COMER. TO SEASON MEAT WITH,

Sal Salt

<i>Pimenta</i>	Pepper
<i>Pimentão</i>	Cayenne pepper
<i>Azeite</i>	Oil
<i>Vinagre</i>	Vinegar
<i>Mostarda</i>	Mustard
<i>Cravo da Índia</i>	Cloves
<i>Canela</i>	Cinnamon
<i>Loureiro</i>	Laurel
<i>Alcaparras</i>	Capers
<i>Cogumelos</i>	Mushrooms
<i>Tubara da terra</i>	Truffles
<i>Cebolas</i>	Onions
<i>Ouregão</i>	Organy
<i>Funcho</i>	Fennel
<i>Cebolinhas</i>	Young onions
<i>Alho</i>	Garlick
<i>Laranjas</i>	Oranges
<i>Limoens</i>	Lemons
<i>Pinhoens</i>	The kernels of a pineapple
<i>Perrexil</i>	Wild parsley
<i>Salsa</i>	Garden parsley
<i>Ortelã</i>	Mint
<i>Aipo</i>	Celery
<i>Alho porro</i>	Leek
<i>Coentro</i>	Coriander
<i>Açafram</i>	Saffron

PARA SALADA.

FOR A SALAD.

<i>Almeirão</i>	Wild succory
<i>Almeirão hortense, or en-</i> <i>divia</i>	Endive
<i>Alface</i>	Lettuce
<i>Chicoria</i>	Succory
<i>Agriões</i>	Water-cresses

<i>Mastruços, or masturços</i>	Cresses
<i>Cerefolio</i>	Chervil
<i>Rábão</i>	Radish root

PARA SOBREMESA.

FOR THE DESSERT.

<i>Maçãs</i>	Apples
<i>Peraç</i>	Pears
<i>Pera bergamota</i>	A bergamot pear
<i>Pecegos</i>	Peaches
<i>Camoeza</i>	A pippin
<i>Albricoque</i>	Apricot
<i>Cerejas</i>	Cherries
<i>Cerejas de saco</i>	Hard cherries
<i>Ginjas</i>	Sour cherries
<i>Ginja garrafal</i>	A very large sort of cherry, the fruit of the dwarf cherry-tree
<i>Laranja da China</i>	China orange
<i>Uvas</i>	Grapes
<i>Passas de uva</i>	Raisins
<i>Uva espin</i>	Gooseberries
<i>Figos</i>	Figs
<i>Figos lampos</i>	The first figs that come in May
<i>Ameixas</i>	Plums
<i>Passas de ameixas</i>	Prunes
<i>Amoras de çarça, or de sylva</i>	Blackberries
<i>Framoesas</i>	Raspberries
<i>Amoras da amoreira</i>	Mulberries
<i>Marmelos</i>	Quinces
<i>Romãs</i>	Pomegranates
<i>Lima</i>	A lime
<i>Azeitonas</i>	Olives
<i>Amendoas</i>	Almonds

<i>Nesperas</i>	Medlars
<i>Melão</i>	A melon
<i>Melancia</i>	Water-melon
<i>Castanhas</i>	Chestnuts
<i>Nozes</i>	Walnuts
<i>Avelans</i>	Hazel-nuts
<i>Morangos</i>	Strawberries
<i>Medronho</i>	A sort of fruit that grows in Portugal, like a straw- berry, said to intoxicate
<i>Tamara</i>	A date
<i>Fistico</i>	A pistachio-nut
<i>Alfarroba</i>	A carob
<i>Bolota</i>	An acorn
<i>Sorva</i>	Service
<i>Açofeira, or maçã de na- fega</i>	A jubub
<i>Doces</i>	Sweetmeats

DAS ARVORES E ARBUSTOS. OF TREES AND SHRUBS.

<i>Damasqueiro</i>	An apricot tree
<i>Amendoeira</i>	An almond tree
<i>Cerejeira</i>	A cherry tree
<i>Castanheiro</i>	A chestnut tree
<i>Cidreira</i>	A citron tree
<i>Sorveira</i>	A service tree
<i>Palmeira</i>	A palm tree
<i>Figueira</i>	A fig tree
<i>Marmeleiro</i>	A quince tree
<i>Maceira</i>	An apple tree
<i>Maceira da nafega</i>	A jubub tree
<i>Romeira</i>	A pomegranate tree
<i>Limoeiro</i>	A lemon tree
<i>Amoreira</i>	A mulberry tree

<i>Oliveira</i>	An olive tree
<i>Nespereira</i>	A medlar tree
<i>Laranjeira</i>	An orange tree
<i>Murta</i>	Myrtle
<i>Nogueira</i>	A walnut tree
<i>Zambujeiro</i>	A wild olive tree
<i>Era</i>	Ivy
<i>Pêfegueiro</i>	A peach tree
<i>Roseira</i>	A rose bush
<i>Ameixieira</i>	A plum tree
<i>Pereira</i>	A pear tree
<i>Romaninho</i>	Rosemary
<i>Pinheiro</i>	A pine tree
<i>Giesta</i>	Broom

DOS REPTIS, E ANIMAES
AMPHIBIOS.

OF REPTILES AND AMPHI-
BIOUS CREATURES.

<i>Minhoca</i>	An earth-worm
<i>Serpente</i>	A serpent
<i>Serpente com azas</i>	A flying serpent
<i>Aspide</i>	An asp
<i>Cobra</i>	A snake
<i>Cobra de cascavel</i>	A rattlesnake
<i>Vibora</i>	A viper
<i>Lagarto</i>	A lizard
<i>Osga</i>	An evet, eft, or newt
<i>Alacrao</i>	A scorpion
<i>Crocodilo</i>	A crocodile
<i>Jacaré, or crocodilo da Ame-rica</i>	An alligator
<i>Castor</i>	A beaver
<i>Cágado</i>	A land tortoise
<i>Lontra</i>	An otter

DOS INSECTOS.

OF INSECTS.

<i>Aranha</i>	A spider
<i>Formiga</i>	An ant
<i>Caracol</i>	A snail
<i>Rãa</i>	A frog
<i>Sapo</i>	A toad
<i>Oução</i>	Hand-worm
<i>Escaravelho</i>	A beetle
<i>Caruncho</i>	Wood-worm
<i>Piolho, or lagarta da hor- taliça</i>	Caterpillar
<i>Cigarra</i>	Grasshopper
<i>Borboleta</i>	A butterfly
<i>Grillo</i>	A cricket
<i>Lendea</i>	A nit
<i>Pulga</i>	A flea
<i>Mosca</i>	A fly
<i>Carrapato</i>	A tick
<i>Gafanhoto</i>	A locust
<i>Polilha, or traça</i>	Moth
<i>Vespa</i>	A wasp
<i>Abelha</i>	A bee
<i>Zango, or Zangão</i>	A drone
<i>Tavão</i>	An ox-fly
<i>Boy de Deos</i>	A ladybird
<i>Mosquito</i>	A gnat

GRAOS DE PARENTESCO.

DEGREES OF KINDRED.

<i>Pay</i>	Father
<i>Mãe</i>	Mother
<i>Avô</i>	Grandfather
<i>Avó</i>	Grandmother
<i>Bisavô</i>	Great grandfather

<i>Bisavó</i>	Great grandmother
<i>Filho</i>	Son
<i>Filha</i>	Daughter
<i>Irmão</i>	Brother
<i>Irmã</i>	Sister
<i>Primogenito</i>	The eldest son
<i>O filho mais moço</i>	The youngest son
<i>Tio</i>	Uncle
<i>Tia</i>	Aunt
<i>Sobrinho</i>	Nephew
<i>Sobrinha</i>	Niece
<i>Primo</i>	Cousin
<i>Prima</i>	A female cousin
<i>Primo com irmão</i>	The male first cousin
<i>Prima com irmã</i>	The female first cousin
<i>Cunhado</i>	Brother-in-law
<i>Cunhada</i>	Sister-in-law
<i>Meyo irmão</i>	Half-brother
<i>Sôgro</i>	Father-in-law
<i>Sogra</i>	Mother-in-law
<i>Padrasto</i>	A step-father
<i>Madrasta</i>	A step-mother
<i>Enteado</i>	A step-son
<i>Enteada</i>	A step-daughter
<i>Genro</i>	A son-in-law
<i>Nora</i>	A daughter-in-law
<i>Néta</i>	A grand-daughter
<i>Néto</i>	A grandson
<i>Bisnéto</i>	A great-grandson
<i>Bisnéta</i>	A great-grand-daughter
<i>Consorte, masc. and fem.</i>	A consort
<i>Marido</i>	Husband
<i>Molher</i>	Wife
<i>Irmão gêmeo</i>	A twin brother

<i>Collaço, or irmão de leite</i>	A foster brother
<i>Bastardo</i>	A bastard
<i>Compadre</i>	A male gossip
<i>Comadre</i>	A female gossip
<i>Afilhado</i>	A godson
<i>Afilhada</i>	A god-daughter
<i>Padrinho</i>	A godfather
<i>Madrinha</i>	A godmother
<i>O parente</i>	A male relation
<i>A parente</i>	A female relation
<i>Parente por afinidade, or consanguinidade</i>	A kin, a relation either of affinity, or consanguinity

DOS DIFFERENTES GENEROS OF THE CONDITIONS OF MEN
 DE ESTADO DE HUM AND WOMEN, AS WELL AS
 HOMEM, OU DE HUMA OF THEIR QUALITIES.
 MOLHER, E DAS SUAS
 QUALIDADES.

<i>Hum homem</i>	A man
<i>Huma molher</i>	A woman
<i>Hum homem de idade</i>	An aged man
<i>Huma molher de idade</i>	An aged woman
<i>Hum velho</i>	An old man
<i>Huma velha</i>	An old woman
<i>Hum moço, or mancebo</i>	A young man
<i>Huma rapariga</i>	A girl
<i>Hum amante</i>	A lover
<i>Huma amiga</i>	A mistress
<i>Huma criança, or menino</i>	A child, a little child
<i>Hum rapaz</i>	A boy
<i>Hum rapazinho</i>	A little boy
<i>Huma menina</i>	A little girl
<i>Huma donzella</i>	A maiden
<i>Huma virgem</i>	A virgin

<i>Amo</i>	A master
<i>Ama</i>	A mistress
<i>Criado</i>	A male servant
<i>Criadão</i>	A female servant
<i>Cidadão</i>	A citizen
<i>Rustico</i>	A countryman
<i>Hum estrangeiro</i>	A stranger, or foreigner
<i>Hum viuvo</i>	A widower
<i>Huma viuva</i>	A widow
<i>Hum herdeiro</i>	An heir
<i>Huma herdeira</i>	An heiress
<i>Solteiro</i>	A bachelor
<i>Estado de solteiro</i>	Bachelorship
<i>Homem casado</i>	A married man
<i>Molher casada</i>	A married woman
<i>Destro</i>	Dexterous
<i>Agudo</i>	Sharp
<i>Recatado</i>	Cautious
<i>Astuto, or velhaco</i>	Cunning, sly, crafty
<i>Esperto, or vivo</i>	Sprightly
<i>Doudo</i>	Mad
<i>Malicioso</i>	Malicious
<i>Timido</i>	Fearful
<i>Valeroso</i>	Brave
<i>Tonto</i>	Stupid
<i>Embusteiro</i>	Deceitful
<i>Grosseiro</i>	Clownish
<i>Bem criado</i>	Well-bred
<i>Cortez</i>	Courteous
<i>Justo</i>	Just
<i>Desavergonhado</i>	Impudent
<i>Impertinente</i>	Impertinent
<i>Importuno</i>	Troublesome
<i>Descuidado</i>	Careless

<i>Temerario</i>	Rash
<i>Constante</i>	Constant
<i>Devoto</i>	Devout
<i>Diligente</i>	Diligent
<i>Misericordioso, or compassivo</i>	Merciful
<i>Paciente</i>	Patient
<i>Ambicioso</i>	Ambitious
<i>Cobiçoso</i>	Covetous
<i>Soberbo</i>	Proud
<i>Cobarde</i>	Coward
<i>Lisonjeiro</i>	A flatterer
<i>Goloso</i>	Glutton
<i>Desleal</i>	Treacherous
<i>Desagradecido</i>	Ungrateful
<i>Inhumano</i>	Inhumane
<i>Insolente</i>	Insolent
<i>Luxurioso</i>	Lewd
<i>Teimoso</i>	Positive, stubborn
<i>Preguiçoso</i>	Slothful
<i>Prodigo</i>	Prodigal
<i>Atrevido</i>	Bold
<i>Alegre</i>	Merry
<i>Que tem ciumes</i>	Jealous
<i>Adultero</i>	Adulterer
<i>Salteador</i>	A highwayman
<i>Matador</i>	A murderer
<i>Murmurador</i>	A censurer
<i>Calumniador</i>	A calumniator
<i>Feiticeiro</i>	A sorcerer
<i>Traidor</i>	A traitor
<i>Malvado</i>	Wicked
<i>Rebelde</i>	A rebel
<i>Perfido</i>	Perfidious
<i>Bobo</i>	A buffoon

<i>Mentiroso</i>	A liar
<i>Altivo</i>	Haughty
<i>Coxo</i>	Lame of the legs
<i>Estropeado das mãos</i>	Lame of the hands
<i>Cego</i>	Blind
<i>Mouco, or surdo</i>	Deaf
<i>Canhoto, or esqueredo</i>	Left-handed
<i>Mudo</i>	Dumb

DOS MORADORES DE HUMA CIDADE. OF THE INHABITANTS OF A CITY.

<i>Fidalgo</i>	A nobleman
<i>Nobre</i>	A gentleman
<i>Mecanico</i>	A mechanic
<i>Tendeiro</i>	A shop-keeper
<i>Mercador, or homem de negocio</i>	Merchant, or tradesman
<i>O vulgo, or a plebe</i>	The mob
<i>Canalha, or a mais vil gente da plebe</i>	The rabble
<i>Official</i>	A workman, a man that labours with his hands,
<i>Jornaleiro</i>	A journeyman
<i>Ourives</i>	A silversmith
<i>Ourives do ouro</i>	A goldsmith
<i>Livreiro</i>	A bookseller
<i>Impressor</i>	A printer
<i>Barbeiro</i>	A barber
<i>Mercador de seda</i>	A mercer
<i>Mercador de panno</i>	A woollen-draper
<i>Mercador de panno, de linho, e roupas da India, or fanqueiro</i>	A linen-draper
<i>Alfayate</i>	A tailor

<i>Alfayate remendão</i>	Botcher
<i>Costureira</i>	A sempstress
<i>Chapeleiro, or sombreireiro</i>	A hatter
<i>Sapateiro</i>	Shoemaker
<i>Remendão (sapateiro)</i>	A cobbler
<i>Ferreiro</i>	A blacksmith
<i>Alveitar</i>	Farrier
<i>Cerralheiro</i>	A locksmith
<i>Parteira</i>	A midwife
<i>Medico</i>	A physician
<i>Charlatão</i>	A quack
<i>Cirurgião</i>	A surgeon
<i>Tira dentes</i>	A tooth-drawer
<i>Selleiro</i>	A saddler
<i>Carpinteiro</i>	A carpenter
<i>Pionetro, or gastador (in an army)</i>	A pioneer
<i>Pádeiro</i>	A baker
<i>Carniceiro</i>	A butcher
<i>Fruteiro</i>	A fruiterer
<i>Molher que vende verduras or ortalices</i>	A herb-woman
<i>Pasteleiro</i>	A pastrycook
<i>Taverneiro, or vendeiro</i>	A vintner
<i>Cervejeiro, or o que faz cerveja</i>	A brewer
<i>Estalajadeiro</i>	An inn-keeper
<i>Bufarinheiro</i>	A pedlar
<i>Relojoeiro</i>	A watchmaker
<i>Pregoeiro</i>	A crier
<i>Joyeiro, or joyalheiro</i>	A jeweller
<i>Boticario</i>	An apothecary
<i>Vidraceiro</i>	A glazier
<i>Carvoeiro</i>	A coalman

<i>Jardineiro</i>	A gardener
<i>Letrado</i>	A lawyer
<i>Procurador</i>	A solicitor
<i>Advogado</i>	An advocate, or a pleader
<i>Juiz</i>	A judge
<i>Carcereiro</i>	A jailor
<i>Carrasco</i>	A hangman
<i>Mariola</i>	A porter

OS CINCO SENTIDOS.

THE FIVE SENSES.

<i>A vista</i>	The sight
<i>O ouvido</i>	The hearing
<i>O olfacto</i>	The smell
<i>O gosto</i>	The taste
<i>O tacto</i>	The feeling

AS PARTES DO CORPO
HUMANO.THE PARTS OF THE HUMAN
BODY.

<i>Cabeça</i>	The head
<i>Miolos, or cerebro</i>	The brains
<i>Toutiço</i>	The hinder part of the head
<i>Testa</i>	The forehead
<i>Molleira</i>	The mould of the head
<i>Fontes</i>	The temples
<i>Orelha</i>	The ear
<i>Cartilagem</i>	The gristle, or cartilage
<i>Timpano</i>	The drum of the ear
<i>Sobrancelha</i>	Eyebrow
<i>Palpebras, or Capellas dos olhos</i>	The eyelid
<i>Pestanas</i>	The eyelashes
<i>Lagrima</i>	The corner of the eye
<i>Alvo do olho</i>	The white of the eye

<i>Meninas dos olhos</i>	The eye-balls
<i>Nariz</i>	The nose
<i>Ventás</i>	The nostrils
<i>Septo, or diaphragma do nariz</i>	The gristle of the nose
<i>A ponta do nariz</i>	The tip of the nose
<i>A boca</i>	The mouth
<i>Os dentes</i>	The teeth
<i>A gengiva</i>	The gum
<i>A lingua</i>	Tongue
<i>Padar, paladar, or céu da boca</i>	The roof, or palate of the mouth
<i>Queixada</i>	The jaw
<i>A barba</i>	The chin
<i>As barbas</i>	The beard
<i>Bigodes</i>	Mustachios
<i>O pescoço</i>	The neck
<i>A nuca</i>	The nape of the neck
<i>A garganta</i>	The throat
<i>Seyo</i>	The bosom
<i>Peito</i>	The breast
<i>Estomago</i>	The stomach
<i>Costelas</i>	The ribs
<i>Verilha</i>	The groin
<i>O braço</i>	The arm
<i>O cotovelo</i>	The elbow
<i>Sobaco</i>	The arm-pit
<i>A mão</i>	The hand
<i>Pulso</i>	The wrist
<i>A palma da mão</i>	The palm of the hand
<i>Os dedos</i>	The fingers
<i>O dedo polegar</i>	The thumb
<i>O dedo mostrador</i>	The forefinger
<i>Dedo do meyo</i>	The middle finger
<i>Dedo annular</i>	The ring finger

<i>Dedo menino, or minimo</i>	The little finger
<i>Pontas dos dedos</i>	The tips, or tops of the fingers
<i>Juntas, e nós dos dedos</i>	The joints, and knuckles of the fingers
<i>Dedo do pé</i>	A toe
<i>A unha</i>	The nail
<i>As costas</i>	The back
<i>Os hombros</i>	The shoulders
<i>Ilhargas</i>	The sides
<i>Coxa</i>	The thigh
<i>Joelho</i>	The knee
<i>Barriga da perna</i>	The calf of the leg
<i>Espinhaço</i>	The spine
<i>Tornozelo</i>	The ankle
<i>O pé</i>	The foot
<i>Sola do pé</i>	The sole of the foot
<i>O coração</i>	The heart
<i>Os bofes</i>	The lungs
<i>O figado</i>	The liver
<i>O baço</i>	The spleen
<i>Os rins</i>	The kidneys
<i>O fel</i>	The gall
<i>Bexiga</i>	The bladder
<i>Sangue</i>	The blood
<i>Suór</i>	Perspiration
<i>Lagrima</i>	A tear

DOS VESTIDOS.

OF CLOTHES.

<i>Hum vestido</i>	A suit of clothes
<i>Cabelleira</i>	A wig
<i>Cravata</i>	A cravat, or neckcloth
<i>Chapéu</i>	A hat
<i>Abas do chapéu</i>	The brim of a hat
<i>Cordão, or fita, para o chapéu</i>	A hatband

<i>Barrete</i>	A cap
<i>Capote</i>	A cloak
<i>Gibão</i>	A doublet
<i>Vestia, or colete</i>	A waistcoat
<i>Camisa</i>	A shirt
<i>Casaca</i>	A coat
<i>Casacão</i>	A great-coat
<i>Calçoens</i>	Breeches
<i>Ceroulas</i>	Drawers
<i>Meas, or meyas</i>	Stockings
<i>Meas de cabrestilho</i>	Striped stockings
<i>Ligas</i>	Garters
<i>Sapatos</i>	Shoes
<i>Chinelas</i>	Slippers
<i>Botas</i>	Boots
<i>Fivelas</i>	Buckles
<i>Esporas</i>	Spurs
<i>Punhos</i>	Ruffles
<i>Talim, or taly</i>	A shoulder-belt
<i>Boldrié</i>	A sword-belt
<i>Espada</i>	A sword
<i>Luvás</i>	Gloves
<i>Cinta</i>	A girdle
<i>Lenço</i>	Handkerchief
<i>Lenço para o pescoço</i>	A neck-handkerchief
<i>Samarra, or pellote do campo</i>	A shepherd's jacket

PARA MULHERES.

FOR WOMEN.

<i>Camisa de mulheres</i>	A shift
<i>Toucado</i>	A head-dress
<i>Saya</i>	A petticoat
<i>Mantilha</i>	A little cloak worn over the head

<i>Manto</i>	A mantle, a kind of cloak worn by women in Portugal, which covers their head and the upper part of their body
<i>Avental</i>	An apron
<i>Braceletes</i>	Bracelets
<i>Anel</i>	Ring
<i>Brincos</i>	Ear-rings
<i>Leque</i>	A fan
<i>Penteador</i>	A combing cloth
<i>Toucador</i>	A toilet, a dressing-table
<i>Sinaes</i>	Patches to wear on the face
<i>Espelho</i>	A looking-glass
<i>Regalo</i>	A muff
<i>Espartilho</i>	Stays
<i>Pente</i>	A comb
<i>Alfinetes</i>	Pins
<i>Tesoura</i>	A pair of scissors
<i>Dedal</i>	A thimble
<i>Agulha</i>	A needle
<i>Fio</i>	Thread
<i>Fio de perolas</i>	A necklace of pearls
<i>Polvilhos</i>	Powder
<i>Joyas</i>	Jewels
<i>Côr</i>	Paint
<i>Palito</i>	A toothpick
<i>Roca</i>	A distaff
<i>Fuso</i>	The spindle
<i>Almofadinha para alfinetes</i>	Small pincushion
<i>Agulha de tocar</i>	Bodkin
<i>Fitas</i>	Ribbons
<i>Fichú (sorte de lenço para o pescoço)</i>	A necklace

<i>Tenazinhas</i>	Nippers
<i>Palatina</i>	Tippet
<i>Guarda infante, or Guard</i> <i>infante</i>	Farthingale, or hoop
<i>Véo</i>	Veil
<i>Renda</i>	Lace
<i>Bilros</i>	Bobbins
<i>Bilros feitos de osso</i>	Bones
<i>Agoa da rainha de Ungria</i>	Hungary water
<i>Agoa de cheiro</i>	Scented water
<i>Justilho</i>	Boddice

OS DOZE SIGNOS CELESTES. THE TWELVE CELESTIAL SIGNS.

<i>Aries</i>	Aries, or the ram
<i>Touro</i>	The bull
<i>Gemini, or geminis</i>	The twins
<i>Cancer</i>	The crab
<i>Leão</i>	The lion
<i>Virgem</i>	The virgin
<i>Libra</i>	The balance
<i>Escorpião</i>	The scorpion
<i>Sagitario</i>	The archer
<i>Capricornio</i>	The goat
<i>Aquario</i>	The water-bearer
<i>Peixes</i>	The fishes

DE HUMA CASA E DO QUE OF A HOUSE, AND ALL THAT
LHE PERTENCE. BELONGS TO IT.

<i>Casa</i>	A house
<i>Alicerse</i>	Foundation
<i>Parede</i>	A wall
<i>Tabique</i>	A light brick wall
<i>Pateo, or patio</i>	A court, or yard

<i>Andar, or sobrado</i>	A floor
<i>Fachada</i>	The front
<i>Janella</i>	A window
<i>Abobada</i>	A vault
<i>As escadas</i>	The stairs
<i>Degraos</i>	Steps
<i>Telhado</i>	A tiled roof
<i>Telhas</i>	Tiles
<i>Ladrilhos, or tijolos</i>	Bricks
<i>Sala, or quarto</i>	A room
<i>Antecamara</i>	Antechamber
<i>Sala</i>	A hall
<i>Tecto</i>	A roof
<i>Alcova</i>	An alcove
<i>Balcão</i>	A balcony
<i>Gabinete</i>	Closet
<i>Almairó</i>	A cupboard
<i>Guarda-roupa</i>	Wardrobe
<i>Adega</i>	A cellar
<i>Cozinha</i>	A kitchen
<i>Despensa</i>	A pantry
<i>Cheminé</i>	A chimney
<i>Cavallariça</i>	The stable
<i>Gallinheiro, or casa das gal- linhas</i>	A hen-house
<i>Poleiro</i>	A hen-roost
<i>Jardim</i>	A garden
<i>Casa de jantar</i>	A dining-room
<i>Quarto de cama</i>	Bed-room
<i>Andar rente da Rua</i>	A parlour
<i>Porta</i>	The door
<i>Postigo</i>	A wicket
<i>Liminar, or luminar</i>	The threshold
<i>Clara boia</i>	Skylight

<i>Algeroz</i>	The gutter tile
<i>Beiras, or abas do telhado</i>	The eaves
<i>A couceira da porta</i>	The hinges
<i>Fechadura</i>	A lock
<i>Cadeado</i>	A padlock
<i>Ferrolho</i>	The bolt
<i>Tranca da porta</i>	The bar of a door
<i>Cano da chave</i>	The pipe of a key
<i>Chave mestra</i>	A master-key
<i>Guardas da fechadura</i>	The wards of a lock
<i>Palhetão da chave</i>	Key bit
<i>Vidraça</i>	The glass of a window
<i>Escada feita a caracol</i>	A winding staircase
<i>Escada secreta</i>	Back stairs, a private stair- case
<i>Viga</i>	A beam
<i>Parede mestra</i>	The main wall
<i>Paredes meyas</i>	The party walls
<i>Arca</i>	Chest
<i>Cama</i>	Bed
<i>Sobrecéio da cama</i>	The bed tester
<i>Cortinas da cama</i>	Bed curtains
<i>Lençoes</i>	Sheets
<i>Cabeceira da cama</i>	The head of the bed
<i>Péz da cama</i>	The foot of the bed
<i>Cólcha</i>	Counterpane, a quilt
<i>Colchão</i>	A mattress
<i>Cobertor</i>	A blanket
<i>Cobertor de felpa</i>	A rug
<i>Cama de Armação</i>	Bedstead
<i>Travesseiro</i>	A pillow
<i>Tapete</i>	A carpet
<i>Tapeçaria</i>	Tapestry
<i>Pederneira</i>	A flint

<i>Isca</i>	Tinder
<i>Mecha</i>	Match
<i>Enxergão</i>	A straw bed
<i>Esteira</i>	A mat
<i>Caens da cheminé</i>	Hand irons
<i>Folles</i>	Bellows
<i>Tenazes</i>	Tongs
<i>Ferra</i>	A shovel
<i>Abano, or abanador</i>	Fire pan
<i>Panella</i>	A pipkin
<i>Testo</i>	The lid of a pot
<i>Aza da panella</i>	The ear of a pot, or pip- kin
<i>Ferro para aticar o lume</i>	A poker
<i>Escumadeira</i>	A skimmer
<i>Colhér grande</i>	A ladle
<i>Caldeira</i>	A kettle
<i>Sertãa, or frigideira</i>	A frying-pan
<i>Coador</i>	A cullender, or strainer
<i>Grelhas</i>	Gridiron
<i>Ralo</i>	A grater
<i>Espeto</i>	A spit
<i>Almofariz</i>	A mortar wherein things are pounded
<i>Mão do almofariz</i>	A pestle
<i>Redoma</i>	A vial
<i>Balde</i>	A bucket, or pail
<i>Sabão</i>	Soap
<i>Rodilha</i>	A kitchen towel
<i>Forno</i>	Oven
<i>Pá do forno</i>	The peel of the oven
<i>Vasculho para alimpar o forno</i>	A coal-rake, to make clear an oven
<i>Farinha</i>	Meal-flour

<i>Trinchante</i>	A carver
<i>Mordomo</i>	A steward
<i>Escudeiro</i>	A valet-de-chambre
<i>Camareiro mór</i>	A chamberlain
<i>Escôva</i>	A brush
<i>Vassoura</i>	A broom
<i>Despenseiro</i>	A steward
<i>Pagem</i>	A page
<i>Lacayo</i>	A footman
<i>Cocheiro</i>	A coachman
<i>Cocheira</i>	A coach-house
<i>Moço dos cavallos, or da estrebria</i>	A groom
<i>Copeiro</i>	A butler
<i>Escudeiro de huma fidalga</i>	A lady's gentleman usher
<i>Amo, or senhor da casa</i>	The master of the house
<i>Ama, or senhora da casa</i>	The mistress of the house
<i>Grimpa</i>	Weathercock

CORES.

COLOURS.

<i>Branco</i>	White
<i>Azul</i>	Blue
<i>Azul celeste</i>	Sky-colour
<i>Azul ferrete</i>	Dark blue
<i>Azul claro</i>	Light blue
<i>Cor de camurça</i>	Light yellow
<i>Amarello</i>	Yellow
<i>Cor de rosa</i>	Rose colour
<i>Cor de palha</i>	Straw colour
<i>Verde</i>	Green
<i>Cor de verde mar, or verde claro</i>	Sea-green
<i>Cor vermelha, or Incarnada</i>	Red colour

Cor vermelha muito viva, or Carmine, a bright red colour
carmim

Cor de carne Flesh colour

Cor carmesim Crimson red

Cor negra, or preta Black colour

Cor de mel A dark yellow

Furta-cores A deep changeable colour

Cor viva A lively and gay colour

Cor triste A dull colour

Cor escura A dark colour

Cor carregada A deep colour

Cor de fogo Fire colour

Pardo Grey

Cor de cinza Ash colour

Escarlata Scarlet

Leonado Tawney

Cor de laranja Orange colour

Cor de azeitona Olive colour

Roxo Purple, violet

Roxo, or cor de aurora Aurora colour

Roxo sometimes signifies *red*, or *rosy colour* ; particularly in poetry, as in *Camoens*, Canto I., Stanza 82.

Para que ao Portuguez se lhe tornasse,
Em roxo sangue a agoa, que bebesse.

ANIMALS.

Besta domestica

Besta brava

Besta de carga

Besta de sella

Gado

Gado grosso

Gado miudo

BEASTS.

Tame beast

A wild beast

A beast of burthen

A beast for the saddle

Cattle

Great cattle

Small cattle

<i>Rebanho</i>	A flock
<i>Manada de gado grosso</i>	A herd of large cattle
<i>Touro</i>	A bull
<i>Bezerra</i>	Heifer
<i>Bezerro</i>	A calf, a steer, a young bullock
<i>Boy</i>	An ox
<i>Burro</i>	An ass
<i>Porco</i>	A hog, or pig
<i>Faca</i>	A young mare, also a nag
<i>Egoa</i>	A mare
<i>Cria</i>	A foal, a filly
<i>Potra</i>	A colt, or young horse
<i>Cavallo</i>	A horse
<i>Cavallo anão</i>	A nag
<i>Cavallo de posta</i>	A post-horse
<i>Garranhão, or cavallo de lançamento</i>	A stallion
<i>Cavallo de aluguel</i>	A hackney-horse
<i>Cavallo de coche</i>	A coach-horse
<i>Cavallo que anda de chouto</i>	A jolting horse
<i>Cavallo pequeno que serve para senhoras</i>	A palfrey
<i>Cavallo que toma o freio entre dentes</i>	A horse that champs the bit
<i>Cavallo rijo da boca</i>	A hard-mouthed horse
<i>Cavallo doce da freio</i>	A tender-mouthed horse, one that easily submits to the curb
<i>Cavallo que tem boa boca</i>	A horse that will eat anything
<i>Cavallo que tropessa</i>	A stumbling horse
<i>Cavallo espantadiço</i>	A startling horse
<i>Cavallo ardente, or fogoço</i>	A fiery horse

<i>Cavallo que morde e dá couces</i>	A biting and kicking horse
<i>Cavallo rebellão</i>	An untamed horse
<i>Cavallo que não soffre ancas</i>	A horse that will not carry double
<i>Cavallo mal mandado</i>	A restive horse
<i>Cavallo de albarda</i>	A pack horse
<i>Cavallo de carro</i>	A cart horse
<i>Cavallo de sella</i>	A saddle horse
<i>Cavallo de correr</i>	A race horse
<i>Cavallo de guerra</i>	A war horse
<i>Cavallo ajaezado</i>	A horse with all his furniture
<i>Cavallo de Barbaria</i>	A Moorish horse, a barb
<i>Cavallo capado</i>	A gelding
<i>Cavallo quatralvo</i>	A horse that has four white feet
<i>Cavallo alazão</i>	A sorrel horse
<i>Cavallo baio</i>	A bay horse
<i>Cavallo castanho</i>	A chestnut-coloured horse
<i>Cavallo baio e castanho</i>	A chestnut bay
<i>Cavallo remendado</i>	A dapple horse
<i>Cavallo ruão, or russo porcellano</i>	A dapple grey horse
<i>Cavallo trotão</i>	A trotting horse
<i>Cavallo que serve para andar a caça</i>	A hunter
<i>Cavallo que anda de furta passo</i>	A pad, an easy-paced horse
<i>Cão</i>	A dog
<i>Cão de quinta</i>	A house dog
<i>Cão de caça</i>	A hound
<i>Cão de agoa</i>	A water spaniel
<i>Cão de gado</i>	A shepherd's dog

<i>Cão de mostra, podengo, or</i>	A setter
<i>perdegueiro</i>	
<i>Cão de fila</i>	A large cur, a mastiff
<i>Cão sacador</i>	A tumbling, or dancing dog
<i>Cão de busca</i>	A retriever
<i>Alão</i>	A bull-dog
<i>Galgo</i>	A greyhound
<i>Cão para caçar rapozas e</i>	A terrier
<i>lontras</i>	
<i>Cachorrinho</i>	A small puppy
<i>Cachorrinho de fralda</i>	A lap-dog
<i>Cachorro</i>	A little dog
<i>Macho, or mulo</i>	A male mule
<i>Mula</i>	A female mule
<i>Corça</i>	A doe
<i>Corça</i>	A wild buck
<i>Corça ou córa de hum anno</i>	A fawn
<i>Gamo</i>	A fallow deer
<i>Veado</i>	A stag
<i>Cabra montez</i>	A wild goat
<i>Veado grande de cinco annos</i>	A hart
<i>Dóninha</i>	A weasel
<i>Teixugo, or texugo</i>	A badger
<i>Gato de agalia</i>	A civet cat
<i>Esquillo</i>	A squirrel
<i>Elephante</i>	An elephant
<i>Foinha, or fuinha</i>	A marten
<i>Arminho</i>	An ermine
<i>Ouriço cacheiro</i>	A hedgehog
<i>Arganaz</i>	A dormouse
<i>Rato</i>	A rat
<i>Raposa</i>	A fox
<i>Lobo</i>	A wolf
<i>Rato da India</i>	A large Indian rat

<i>Forão</i>	A ferret
<i>Toupeira</i>	A mole
<i>Leão</i>	A lion
<i>Leaô</i>	A lioness
<i>Zibelina</i>	A musk cat
<i>Leopardo</i>	A leopard
<i>Urso</i>	A male bear
<i>Ursa</i>	A female bear
<i>Urso pequeno</i>	A young bear
<i>Tigre</i>	A tiger
<i>Porco montez</i>	A wild boar.

DAS COUSAS DO CAMPO.

OF COUNTRY AFFAIRS.

<i>Casa de campo, or quinta</i>	A country-house
<i>Casa de lavrador</i>	A farm-house
<i>Quinteiro</i>	A husbandman, a farmer
<i>Boyeiro</i>	A herdsman, he that ploughs with oxen, <i>or</i> tends them
<i>Vaqueiro</i>	A cow-keeper
<i>Porqueiro</i>	A swine-herd
<i>Pastor</i>	A shepherd
<i>Surrão</i>	A scrip, <i>or</i> small bag
<i>Cajado</i>	A shepherd's crook
<i>Pastora</i>	A shepherdess
<i>Herdade</i>	A great, <i>or</i> large field, a wide arable ground
<i>Hortelão</i>	A gardener
<i>Hortalica</i>	All sorts of herbage
<i>Cuvador</i>	A digger
<i>Vinhateiro</i>	A vine-dresser
<i>Lavrador</i>	A farmer, one who cultivates ground, whether his own <i>or</i> another's

<i>Pastos</i>	Feeding ground, pasture, a sheep-walk
<i>Arado</i>	A plough
<i>Ferro do arado</i>	The plough-share
<i>Rabiça do arado</i>	The plough-handle
<i>Abegão, or official que faz arados</i>	A plough-wright
<i>Aguilhada</i>	A goad
<i>Ensinho</i>	A rake
<i>Grade</i>	A harrow
<i>Semeador</i>	A sower
<i>Roçador</i>	A weeder
<i>Fouce roçadoura</i>	A weeding-hook
<i>Fouce</i>	A scythe, <i>or</i> sickle
<i>Podão</i>	A pruning-knife
<i>Segador</i>	A reaper, mower, <i>or</i> harvest man
<i>Mangoal</i>	A flail
<i>Forcado</i>	A prong to cast up sheaves of corn with
<i>Caçador</i>	A huntsman
<i>Pescador</i>	A fisherman
<i>Rego</i>	A furrow
<i>Margem do rego</i>	A balk, <i>or</i> ridge of land between two furrows
<i>Outeiro</i>	A hill
<i>Monte, or montanha</i>	A mountain
<i>Valle</i>	A valley
<i>Lagoa</i>	A moor, fen, <i>or</i> marsh, a standing water, but sometimes dry
<i>Ribeiro</i>	A brook, a stream of water, with a gentle, <i>or</i> natural current

<i>Ribeirinho</i>	A rivulet, a streamlet
<i>Plano, or planície</i>	A plain
<i>Penha, or rocha</i>	A rock
<i>Penhasco</i>	A great rock
<i>Deserto</i>	A desert, or wilderness
<i>Despenhadeiro</i>	A precipice
<i>Bosque</i>	A wood
<i>Bosque pequeno</i>	A grove, or thicket
<i>Pedaço de chão sem arvores,</i> <i>dentro de hum bosque</i>	A glade in a wood
<i>Pomar, or vergel</i>	An orchard
<i>Prado</i>	A meadow
<i>Ramada</i>	A bower
<i>Fonte</i>	A fountain
<i>Trigo</i>	Wheat
<i>Trigo candial</i>	The best wheat
<i>Trigo bretanha</i>	Red wheat
<i>Centeo</i>	Rye
<i>Ferrãa</i>	Barley, or Rye cut in herb for the cattle
<i>Tremez</i>	The corn of three months' growth
<i>Espelta</i>	Spelt
<i>Espiga</i>	Ear of corn
<i>Cabeça da espiga</i>	The grain at the top of the ear of corn
<i>Bainha donde sahe a espiga</i> <i>depois de formada</i>	The husk in which the ear of corn is lodged
<i>Legumes</i>	Pulse
<i>Grãos de bico</i>	Spanish peas
<i>Lentilha</i>	A lentil
<i>Tramoço, or tremoço</i>	A lupin
<i>Feijoens</i>	French beans
<i>Feijão sapata, or bajas</i>	Kidney beans

<i>Feijão fradinho</i>	A sort of small French bean with a black spot
<i>Chicharo</i>	Chicklings, a sort of peas
<i>Carreta</i>	A waggon
<i>Carro</i>	A cart
<i>Roda</i>	A wheel
<i>Caimbas</i>	The felloes of the wheel
<i>Eixo</i>	The axletree of a wheel
<i>Rayo da roda</i>	The spoke of a wheel
<i>Curral de boys</i>	An ox-stall
<i>Curral de ovelhas</i>	A sheepfold
<i>Curral de cabras</i>	A house for goats
<i>Chiqueiro de porcos</i>	A hog's-sty
<i>Erva</i>	Grass
<i>Trigo em erva</i>	Green corn
<i>Seara</i>	Standing corn
<i>Tarro</i>	A milk-pail
<i>Francêla</i>	A cheese-vat, to make cheese in
<i>Cincho</i>	The hoop to frame the cheese in
<i>Enxada</i>	A hoe
<i>Enxadão, or alvião</i>	A mattock
<i>Canga</i>	A yoke for oxen
<i>Cangalhos</i>	The arms of the yoke used for oxen
<i>Sebe</i>	A hedge, or fence
<i>O que faz sebes</i>	Hedger
<i>Fouce roçadoura de que uzão para fazer sebes</i>	Hedging-bill
<i>Tempo de tosquia e a festa que nelle fazem os rusticos</i>	The sheep-shearing, the time of shearing sheep
<i>Cantiga dos segadores des- pois de acabado o tempo da sega</i>	Harvest home

<i>Sarça</i>	A bramble
<i>Mata</i>	A thicket, a forest
<i>Mato</i>	A heath
<i>Leira, or taboleiro</i>	A bed in a garden
<i>Chorro de agoa</i>	A water-spout
<i>Vereda</i>	A path
<i>Rasto</i>	A track
<i>Cesta</i>	A basket
<i>Cabaz</i>	A pannier
<i>Cabana, or choupana</i>	A cottage, a hut
<i>Cabaço</i>	A dry hollow gourd used to keep seeds in

COUSAS PERTENCENTES A. THINGS RELATING TO WAR.
GUERRA.

<i>Serviço or vida militar</i>	Warfare
<i>Militar or servir na guerra</i>	To serve in the army
<i>Artilharia, artelharia, or artilheria</i>	Artillery
<i>Canhão, or peça de artilharia</i>	A cannon
<i>Canhão de ferro</i>	Iron cannon
<i>Canhão de bronze</i>	Brass cannon
<i>Alma do canhão</i>	The mouth of a cannon
<i>Fogão do canhão</i>	The touch-hole of a cannon
<i>Culatra do canhão</i>	The breech of a cannon
<i>Botão, or extremidade da culatra</i>	The pummel
<i>Balas encadeadas</i>	Chain shots
<i>Bala de canhão</i>	A cannon-bullet, cannon-ball, or cannon-shot
<i>Carreta de canhão</i>	The carriage of a cannon
<i>Polvora</i>	Gunpowder
<i>Meyo canhão</i>	A demi-cannon

<i>Canhão dobrado</i>	A double cannon
<i>Canhão para bater huma praça</i>	A battering cannon
<i>Canhão de vinte e quatro</i>	A twenty-four pounder
<i>Calibre</i>	Calibre
<i>Carregar</i>	To load
<i>Escorvar</i>	To prime
<i>Fazer pontaria</i>	To level
<i>Petrechos, or muniçoens de guerra</i>	Military stores
<i>Encravar huma peça</i>	To nail up a gun
<i>Descavalgar huma peça</i>	To dismount a gun
<i>Disparar</i>	To fire
<i>Tiro de peça</i>	A cannon shot
<i>Trem de artilharia</i>	The train of artillery
<i>Colubrina</i>	A culverin
<i>Falconete</i>	A falconet
<i>Petardo</i>	A petard
<i>Pedreiro</i>	A swivel-gun
<i>Bomba</i>	A bomb
<i>Bombarda</i>	A great gun
<i>Morteiro</i>	A mortar-piece
<i>Granada</i>	A grenade
<i>Espingarda</i>	A fire-lock
<i>Pistola</i>	A pistol
<i>Carabina</i>	A carbine
<i>Mosquete</i>	A musket
<i>Machadinha</i>	A battle-axe
<i>Lança</i>	A lance
<i>Alabarda</i>	A halbert
<i>Partasana</i>	A partizan
<i>Pique</i>	A pike
<i>Calar os piques para resistir á cavallaria</i>	To present the pikes against the cavalry

<i>Alfonge</i>	Scimitar
<i>Espada</i>	A sword
<i>Desembainhar a espada</i>	To unsheath the sword
<i>Punho da espada</i>	The handle of a sword
<i>Maçãa da espada</i>	The pommel of a sword
<i>Guarnição da espada</i>	The hilt of a sword
<i>Folha da espada</i>	The blade of a sword
<i>Meter mão á espada</i>	To clap one's hand on one's sword
<i>Matar</i>	To kill
<i>Ferir</i>	To wound
<i>Desbaratar</i>	To rout
<i>Saquear</i>	To sack
<i>Punhal</i>	A poniard
<i>Bayoneta</i>	A bayonet
<i>Calar a bayoneta</i>	To fix the bayonets
<i>Capacete</i>	A helmet
<i>Morrião</i>	A morrion
<i>Viseira</i>	The vizor of a helmet
<i>Gorjal, or gola</i>	The gorget
<i>Peito de armas</i>	A breast-plate
<i>Couraça</i>	A cuirass
<i>Espaldar</i>	The back-plate
<i>Cossolete</i>	A corslet
<i>Broquel</i>	A buckler
<i>Escudo</i>	A shield
<i>Adaga</i>	Dagger, a short sword
<i>Saya de malha</i>	A coat of mail
<i>Rey de armas</i>	The king-at-arms, or king of heralds
<i>Arauto</i>	A herald
<i>General</i>	A general
<i>Tenente general</i>	A lieutenant-general
<i>Sargento-mor de batalha</i>	A major-general

<i>Sargento-mor</i>	Major
<i>Sargento</i>	A serjeant
<i>Mariscal, or marechal</i>	Marshal
<i>Mestre de campo general</i>	Camp-master-general
<i>Coronel</i>	Colonel
<i>Mestre de campo</i>	Camp-master
<i>Coronel de infantaria</i>	Colonel of foot
<i>Official de guerra</i>	An officer
<i>Brigadeiro</i>	Brigadier
<i>Tenente coronel</i>	Lieutenant-colonel
<i>Ajudante de sargento-mor</i>	Adjutant
<i>Ajudante de tenente de mestre de campo</i>	Aide-de-camp
<i>Capitão</i>	Captain
<i>Posto de capitão</i>	Captaincy, or captainship
<i>Tenente</i>	Lieutenant
<i>Corneta</i>	Cornet
<i>Alferes</i>	Ensign
<i>Bandeiras</i>	Colours
<i>Estandarte</i>	Standard
<i>Alferes de cavallaria que traz o estandarte</i>	Standard-bearer
<i>Pagador</i>	Paymaster
<i>Provedor dos mantimentos de huma armada</i>	Purveyor
<i>Commissario</i>	Commissary
<i>Commissario geral</i>	Commissary-general
<i>Engenheiro</i>	Engineer
<i>Quartel mestre</i>	Quarter-master
<i>Cabo de esquadra</i>	Corporal
<i>Tambor, or caixa</i>	Drum
<i>Tambor, or o que toca tambor</i>	A drummer
<i>Baquetas</i>	Drum-sticks

<i>Cordeis do tambor</i>	Drum-strings
<i>Toques do tambor</i>	The beats of a drum
<i>Tocar o tambor</i>	To beat a drum
<i>Alvorada, or general</i>	The general, one of the beats of the drum
<i>Passar mostra</i>	To muster, to review forces
<i>Trombeteiro, or trombeta</i>	A trumpeter
<i>Pifano</i>	A fife, <i>or</i> fife
<i>Soldo</i>	Wages, <i>or</i> pay for soldiers
<i>Soldado</i>	A soldier
<i>Soldado que está de sentinella</i>	Soldier on duty
<i>Entrar de guarda</i>	To mount guard
<i>Sentinella</i>	Duty, sentinel
<i>Render a guarda, sentinellas,</i> <i>&c.</i>	To relieve the guard, &c.
<i>Blocar, or bloquear</i>	To block up
<i>Infante, or soldado de pé</i>	A foot soldier
<i>Granadeiro</i>	Grenadier
<i>Dragão</i>	Dragoon
<i>Soldado de cavallo</i>	Trooper, <i>or</i> horse-soldier
<i>Montar a cavallo</i>	To get on horseback
<i>Apear-se</i>	To alight
<i>Guarda da pessoa real, or</i> <i>archeiro</i>	Life-guardsman
<i>Couraceiro</i>	Cuirassier
<i>Mosqueteiro</i>	Musketeer
<i>Fuzileiro</i>	Fusilier
<i>Alabardeiro</i>	Halberdier
<i>Janisero</i>	Janissary
<i>Soldado armado com lança</i>	A spearman
<i>Soldado que leva pique, or</i> <i>piqueiro</i>	A pikeman
<i>Bésteiro, or soldado que</i> <i>peleja com bésta</i>	Cross-bowman

<i>Pioneiro</i>	A pioneer
<i>Mineiro, or minador</i>	Miner
<i>Bombardeiro</i>	A bombardier
<i>O tiro da artilharia, or o espaço que a bala disparada corre ; Alcance</i>	Gunshot, or the space to which a shot can be thrown
<i>Artilheiro</i>	Artillery man
<i>A arte da artilharia</i>	Gunnery
<i>General de artilharia</i>	General of artillery
<i>Voluntario</i>	A volunteer
<i>Recrutas</i>	Recruits
<i>Explorador, or corredor de exercito</i>	Scout
<i>Espia</i>	Spy
<i>O que leva viveres ao exercito, or vivandeiro</i>	Sutler
<i>Soldado que faz correrias</i>	A marauder, a soldier that goes a marauding
<i>Timbale, or atabale</i>	Kettle-drum
<i>Infanteria</i>	The infantry
<i>Cavallaria</i>	Cavalry
<i>Cavallaria ligeira</i>	Light-horse
<i>Vanguarda</i>	The vanguard
<i>Corpo de batalha</i>	The main body of an army
<i>Retaguarda</i>	The rear
<i>Corpo de reserva</i>	The reserve corps
<i>Corpo de guarda</i>	The body-guard
<i>Piquete</i>	The piquets of an army, or piquet guard
<i>Ala</i>	The wing of an army
<i>Batalhão</i>	Battalion
<i>Destacamento</i>	Detachment
<i>Regimento</i>	Regiment
<i>Companhia</i>	A company

<i>Esquadrão</i>	A squadron
<i>Mochila</i>	Knapsack
<i>Bagagem, or bagage</i>	Baggage
<i>Batedores do campo</i>	Discoverers
<i>Almazem, or armazem</i>	Magazines
<i>Muralhas</i>	Walls
<i>Amea, ou ameya</i>	A battlement
<i>Parapeito</i>	The parapet
<i>Castello</i>	A castle
<i>Forte</i>	A fort
<i>Fortaleza</i>	A fortress
<i>Fortificação</i>	Fortification
<i>Torre</i>	A tower
<i>Citadella, or cidadella</i>	A citadel
<i>Baluarte</i>	Bulwark
<i>Fileira</i>	A file
<i>Cortina</i>	A curtain
<i>Meya lua</i>	Half-moon
<i>Troneira</i>	A loop-hole
<i>Terra-pleno</i>	A platform of earth
<i>Rebelim, or revelim</i>	A ravelin
<i>Contrascarpa</i>	Counterscarp
<i>Barreira</i>	A barrier
<i>Falsabraga</i>	A fausse-braie
<i>Fosso</i>	A ditch
<i>Guarita</i>	A sentry-box
<i>Casamata</i>	A casement
<i>Corredor, or estrada coberta</i>	The covered way
<i>Cestoens</i>	Gabions
<i>Estacada, or palissada</i>	A palisade
<i>Reduto</i>	A redoubt
<i>Atalaya</i>	A watch-tower
<i>Manta, or mantelete</i>	A shield, or cover for men from the shot

<i>Faxina</i>	Fascines
<i>Mina</i>	A mine
<i>Fazer voar a mina</i>	To spring a mine
<i>Trincheira</i>	A trench
<i>Abrir as trincheiras</i>	To open the trenches
<i>Campo</i>	Camp
<i>Viveres</i>	Provisions
<i>Bisonho</i>	A new recruit
<i>Batalha</i>	A battle
<i>Dar batalha</i>	To give battle
<i>Escaramuça</i>	A skirmish
<i>Sítio, or cerco</i>	A siege
<i>Quartel</i>	A quarter
<i>Encamisada</i>	A canteen
<i>Sortida</i>	A sally
<i>Bater</i>	To batter
<i>Brecha</i>	A breach
<i>Pontão</i>	A pontoon
<i>Escalada</i>	An escalade
<i>Assalto</i>	An assault
<i>Dar assalto</i>	To storm
<i>Tomar por assalto</i>	To take by storm
<i>Chamada</i>	The chamade
<i>Capitular</i>	To capitulate
<i>Capitulação</i>	Capitulation
<i>Tergoas</i>	Truce
<i>Guarnição</i>	Garrison
<i>Preboste</i>	A provost
<i>Preboste-general</i>	A provost-marshal
<i>Leva</i>	Levy
<i>Levantar soldados, or fazer leva de gente</i>	To raise men, to levy, or raise soldiers
<i>Levantar o sítio</i>	To raise the siege
<i>Levantar o campo</i>	To decamp

<i>Assentar o campo</i>	To pitch one's camp
<i>Campo volante</i>	A flying camp
<i>Campanha</i>	A campaign
<i>Meter-se em campanha</i>	To begin the campaign, to open the field
<i>Guerrear</i>	To war, to fight
<i>Peça de campanha</i>	A field-piece
<i>Forragem</i>	A forage
<i>Quarteis de inverno</i>	Winter quarters
<i>Dar quartel</i>	To give quarter
<i>Aquartelar-se</i>	To take quarter
<i>Marchar</i>	To march
<i>Marchar com bandeiras des- pregadas</i>	To march with flying colours
<i>Tocar a recolher</i>	To beat the tattoo
<i>Entregar huma praça</i>	To surrender a place
<i>Fila da vanguarda</i>	Front rank
<i>Fila do centro</i>	Centre rank
<i>Fila da retaguarda</i>	Rear rank
<i>Direita</i>	Right
<i>Esquerda</i>	Left
<i>Tempos</i>	Motions
<i>Exercicio</i>	Exercise
<i>Fechos</i>	Lock
<i>O cão, or Perro da Arma</i>	Cock
<i>Cronha</i>	Butt
<i>A boca da arma</i>	Muzzle
<i>O cano</i>	The barrel
<i>Vareta</i>	Ramrod
<i>Gatilho</i>	Trigger
<i>Pellotão</i>	Platoon
<i>Batalhão</i>	Battalion
<i>Ala</i>	Wing
<i>Divisão</i>	Division

<i>Linha</i> or <i>Fileira</i>	Line
<i>Caçadores</i>	Riflemen
<i>Flanco</i>	Flank
<i>Estado Mayor</i>	Staff
<i>Frente</i>	Front
<i>Infantaria Ligeira</i>	Light infantry
<i>Regulamentos</i>	Regulations

PALAVRAS DE COMANDO.

MILITARY WORDS OF COM-
MAND.

<i>Sentido</i>	Attention
<i>Armas ao hombro</i>	Shoulder arms
<i>Descançar</i>	Order arms
<i>Metter bayonetas</i>	Fix bayonets
<i>Apresentar armas</i>	Present arms
<i>Calar bayonetas</i>	Charge bayonets
<i>Descançar armas</i>	Support arms
<i>Tirár bayonetas</i>	Unfix bayonets
<i>Cruzar armas</i>	Pile arms
<i>Preparar</i>	Make ready
<i>Carregar</i>	Load
<i>Tirar o cartuxo</i>	Handle cartridge
<i>Escorvar</i>	Prime
<i>Tirar as varetas</i>	Draw ramrods
<i>Atuchar o cartuxo</i>	Ram down cartridge
<i>Apontar</i>	Present
<i>Fogo</i>	Fire
<i>Meter o cartuxo</i>	Cast about
<i>Fogo por pelotões</i>	Firing by platoons
<i>Fogo de filas</i>	File firing
<i>Alto</i>	Halt
<i>Formar em linha</i>	To form in line
<i>Fogo obliquo</i>	Oblique firing
<i>Formar</i>	Form

<i>Marcha</i>	March
<i>Ordem cerrada</i>	Close order
<i>Desfilar</i>	To file
<i>Columna cerrada</i>	Close column
<i>Meia volta á esquerda</i>	Left flank wheel, backward
<i>Voltar</i>	Wheel
<i>Avançar</i>	Advance
<i>Cerrar as fileiras</i>	Close the ranks

NAVEGAÇÃO.

NAVIGATION.

<i>Navio</i>	A ship
<i>Nao</i>	A large ship
<i>Nao de guerra</i>	A line-of-battle ship
<i>Navio de carga, or mercante</i>	A merchant-ship, a merchant-man
<i>Navio veleiro</i>	A very good sailer, or a ship that sails well
<i>Navio ronceiro</i>	A bad sailer
<i>Galé</i>	A galley
<i>Galeão</i>	A galleon
<i>Galeota</i>	A galliot, a small galley
<i>Comitre</i>	The boatswain of a galley
<i>Fragata</i>	A frigate
<i>Carraca</i>	A carrack
<i>Fusta</i>	A foist
<i>Pinaça</i>	A pinnace
<i>Barca de passagem</i>	A ferry-boat
<i>Barco</i>	A boat
<i>Barca</i>	A bark, great boat
<i>Canôa</i>	A canoe
<i>Gondola</i>	Gondola, a small boat, much used in Venice
<i>Esquife</i>	A skiff
<i>Chalupa, or balandra</i>	A sloop

<i>Chalupa pequena</i>	A shallop
<i>Bergantim</i>	A brigantine, or brig
<i>Balsa</i>	A float
<i>Capitania</i>	The admiral's ship
<i>Almiranta</i>	The vice-admiral's ship
<i>Armada</i>	A fleet, a navy
<i>Frota</i>	A fleet of merchant ships
<i>Esquadra</i>	A squadron, part of a fleet
<i>A bordo</i>	On board
<i>Pôpa</i>	The poop, stern, or steerage
<i>Prôa</i>	The prow, or head
<i>Peças de prôa para dar caça ao inimigo</i>	Chase guns
<i>Tartana</i>	A tartan
<i>Brulote</i>	A fire-ship
<i>Falua</i>	A felucca
<i>Batel, or bateira</i>	A small bark, a wherry
<i>Caravela</i>	A caravel
<i>Sorte de patacho para serviço de huma nao de guerra</i>	A tender
<i>Nao de linha</i>	A line-of-battle ship
<i>Guarda costa</i>	A guard-ship
<i>Galeota da qual se lançam as bombas</i>	Bomb-ketch
<i>Navio que serve para andar a corso</i>	A cruiser
<i>Corsario</i>	A privateer
<i>Hyate</i>	Yacht
<i>Navio de transporte</i>	A transport
<i>Nao da India oriental</i>	East-Indiaman
<i>Nao da India occidental</i>	West-Indiaman
<i>Sorte de embarcação pequena Hollandeza de hum só mastro</i>	A Dutch dogger

<i>Navio parar levar carvão</i>	A collier
<i>Embarcaçoens pequenas</i>	Small craft
<i>Embarcação, or barco grande</i> <i>que serve para levar fa-</i> <i>zendas a bordo</i>	A barge, a lighter
<i>Embarcação de avizo</i>	Advice-boat
<i>Paquete</i>	Packet-boat
<i>Barco de pescar</i>	A fishing-boat
<i>Lancha</i>	Boat
<i>Remos</i>	Oars
<i>Pá do remo</i>	The blade of the oar
<i>Sentina</i>	The well
<i>Lastro, or lasto</i>	Ballast
<i>Lastar, or lançar lastro ao</i> <i>navio</i>	To ballast a ship
<i>Mastro, or arvore</i>	A mast
<i>Mastro grande</i>	The main-mast
<i>Mastro de mezena</i>	The mizen-mast
<i>Mastro do traquete</i>	The fore-mast
<i>Gurupés</i>	The bowsprit, or boltsprit
<i>Gavea</i>	The round-top, main-top, or scuttle of a mast
<i>Quilha</i>	The keel
<i>Verga, or entena</i>	A yard
<i>Laiç, or extremidades das</i> <i>vergas</i>	The yard-arm
<i>Pranchas, que cobrem os cos-</i> <i>tados do navio da parte de</i> <i>fora</i>	Side-planks, or side of ship
<i>Vela*</i>	A sail
<i>Vela mestra, or a vela do</i> <i>mastro grande</i>	The main sheet

* By *vela* is often meant the ship itself.

<i>Vela da gavia</i>	The main-top-sail
<i>Vela do joanete do mastro grande</i>	Main-top-gallant-sail
<i>Papafigos</i>	The mizen and fore-sail
<i>Mezena</i>	Mizen-sail
<i>Gata, or vela de cima da mezena</i>	Mizen-top-sail
<i>Traquete</i>	The fore-sail
<i>Velacho</i>	The fore-top-sail
<i>Joanete do traquete</i>	The fore-top-gallant-sail
<i>Cevadeira</i>	The sprit-sail
<i>Vela latina</i>	A shoulder-of-mutton-sail
<i>Fazer força de vela</i>	To crowd the sail
<i>Mastaréos</i>	The top-masts, or top-gallant masts
<i>Mastaréo da mezena, or mastaréo da gata</i>	Mizen-top-mast
<i>Portinhola</i>	A port-hole
<i>Bandeiras</i>	The colours
<i>Flammulas, or galhardates</i>	Streamers, pendants
<i>Agulha de marear</i>	The mariner's compass
<i>Bitacola</i>	Binnacle
<i>Costuras do navio</i>	The seams of a ship
<i>Léme</i>	Helm, or rudder
<i>Cana do léme</i>	The whip, or whip-staff
<i>Cuberta</i>	Deck
<i>Cuberta corrida</i>	Flush fore and aft
<i>Escotilhas</i>	The hatches, or scuttles
<i>Escotilhão</i>	A room by the hatches, to keep the provisions in
<i>Castello de pôpa</i>	The quarterdeck
<i>Castello de proa</i>	The forecastle
<i>Garrar a ancora</i>	To drive, or for a ship to drag her anchor

<i>Ancora</i>	The anchor
<i>Meter a ancora na lancha,</i> <i>or bote depois de levanta-la</i>	To weigh the anchor
<i>Ancora de reboque</i>	A kedger
<i>Ancora de esperança</i>	Sheet anchor
<i>Unhas da ancora</i>	The flukes of an anchor
<i>Argola da ancora</i>	The ring of an anchor
<i>Estar a ancora a pique</i>	The anchor to be a-peak
<i>Amarra</i>	A cable
<i>Picar, or cortar as amarras</i>	To cut the cables
<i>Sonda, or prumo</i>	The sounding lead
<i>Cutelos</i>	Studding-sails
<i>Maré</i>	The tide
<i>Bozina</i>	A speaking trumpet
<i>Preparar hum navio, de</i> <i>velas, cordas, &c.</i>	To rig a ship
<i>Piloto</i>	A pilot, or steersman
<i>Escrivão</i>	A purser
<i>Pilotagem</i>	Pilotage
<i>Carta de marear</i>	Sea-chart
<i>Capitão</i>	A captain
<i>Capitão tenente</i>	First lieutenant
<i>Contramestre</i>	A boatswain
<i>Marinheiro</i>	A sailor
<i>Camarote</i>	A cabin
<i>Marinheiro que he cama-</i> <i>rada ou pertence ao mesmo</i> <i>rancho</i>	A messmate
<i>Tormenta</i>	A tempest
<i>Borrasca</i>	A storm
<i>Bonança</i>	Fair weather
<i>Calmaria</i>	Calm
<i>Vento em pôpa</i>	The wind full a-stern, a fore- wind

<i>Navio arrasado em pôpa</i>	A ship that sails before the wind
<i>Derrota</i>	The course, or way of a ship
<i>Alar a bolina</i>	To tighten the main bow-line, to hawl up the bow-line
<i>Ir pela bolina</i>	To tack upon a wind, sail upon a bowline
<i>Nó da bolina</i>	The bowline knot
<i>Barlavento</i>	Windward
<i>Ganhar o barlavento</i>	To catch the wind
<i>Barlaventear, or deitar a barlavento</i>	To ply to windward
<i>Sotavento</i>	Leeward
<i>Escovens</i>	Hawsers
<i>Escótas</i>	Tacks
<i>Velame, cordas, e o mais que he necessario para preparar hum navio</i>	Tackle, or tackling, the rigging of a ship
<i>Corda</i>	A rope
<i>Enxarcias</i>	Shrouds
<i>Arribar</i>	To put into harbour
<i>Bombordo</i>	Larboard
<i>Estribordo</i>	Starboard
<i>Ló</i>	Luff
<i>Meter de ló</i>	To luff, or keep the ship nearer the wind
<i>Bomba</i>	A pump
<i>Dar á bomba</i>	To pump
<i>Balde para deitar agoa na bomba</i>	Pump-can
<i>Escuma que sahe da bomba depois de ter tirado a agoa</i>	The sucker of a pump

<i>Braço da bomba</i>	The pump-handle
<i>Farol</i>	Light, lantern, or lighthouse
<i>Vento</i>	Wind

ROSA DA AGULHA, or DOS VENTOS.	THE FLY OF THE MARINER'S COMPASS.
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<i>Norte</i>	North
<i>Norte 4ª a nordeste</i>	N. by E.
<i>Nor-nordeste</i>	N. N. E.
<i>Nordeste 4ª a norte</i>	N. E. by N.
<i>Nordeste</i>	N. E.
<i>Nordeste 4ª a leste</i>	N. E. by E.
<i>Les-nordeste</i>	E. N. E.
<i>Leste 4ª a nordeste</i>	E. by N.
<i>Leste</i>	East
<i>Leste 4ª a sueste</i>	E. by S.
<i>Les-sueste</i>	E. S. E.
<i>Sueste 4ª a leste</i>	S. E. by E.
<i>Sueste</i>	S. E.
<i>Sueste 4ª a sul</i>	S. E. by S.
<i>Su-sueste</i>	S. S. E.
<i>Sul 4ª a sueste</i>	S. by E.
<i>Sul</i>	South
<i>Sul 4ª a sudoeste</i>	S. by W.
<i>Su-sudoeste</i>	S. S. W.
<i>Sudoeste 4ª sul</i>	S. W. by S.
<i>Sudoeste</i>	S. W.
<i>Sudoeste 4ª a oeste</i>	S. W. by W.
<i>Oes-sudoeste</i>	W. S. W.
<i>Oeste 4ª a sudoeste</i>	W. by S.
<i>Oeste</i>	West
<i>Oeste 4ª a noroeste</i>	W. by N.
<i>Oes-noroeste</i>	W. N. W.
<i>Noroeste 4ª a oeste</i>	N. W. by W.

<i>Noroeste</i>	N. W.
<i>Noroeste 4^a a norte</i>	N. W. by N.
<i>Nor-noroeste</i>	N. N. W.
<i>Norte 4^a a noroeste</i>	N. by W.
<i>Vento travessão, or travessia</i>	Contrary wind
<i>Dar a embarcação a travez</i>	To hull
<i>Pairar</i>	To ply backwards and forwards on one station
<i>Esporão</i>	Beak
<i>Colher hum cabo</i>	To coil a cable
<i>Largar mais cabo</i>	To pay out more cable
<i>Abrir agoa</i>	To leak, or spring a leak
<i>Fazer agoada</i>	To take in fresh water
<i>Arpar hum navio</i>	To grapple a ship
<i>Fatexa</i>	Grapple
<i>Pedaço de lóna breada que se poem ao redor do mastro e das bombas para que a agoa não penetre</i>	Tarpauling
<i>Passador</i>	A fidd, or pin of iron to open the strands of ropes
<i>Corda com que se prende o bote, or lancha á pópa do navio</i>	A boat-rope
<i>Apito</i>	A boatswain's call
<i>Abadernas</i>	Nippers
<i>Abita</i>	Bits
<i>Emproar</i>	To steer right forward, to turn the prow straightforward
<i>Guinar o navio</i>	To tack
<i>Parte superior, or mais alta da pópa de hum navio</i>	Taffrail
<i>Apagafanoes</i>	Leech-lines
<i>Arreigadas</i>	Puttocks

<i>Brões</i>	Bunt-lines
<i>Barredouras</i>	Bow-studding-sails
<i>Bartidouro</i>	Boat's-skit
<i>Bastardos</i>	Parrels
<i>Bigota</i>	A dead-eye
<i>Botalos</i>	Studding-sail-booms
<i>Bracear</i>	To brace
<i>Brços</i>	Braces
<i>Bragueiro, or vergueiro</i>	The rudder's rope
<i>Brandaes</i>	Back-stays
<i>Buçardas</i>	Breast-hooks
<i>Cacholas</i>	Cheeks
<i>Cadaste</i>	Stand-post
<i>Cadernal</i>	A large block with more than one shive
<i>Cavernas</i>	The floor-timbers
<i>Colhedores</i>	Lines of the shrouds
<i>Compassar hum navio</i>	To trim a ship
<i>Cossouros</i>	Trucks
<i>Craca</i>	The foulness of the ship's bottom
<i>Cabrestante</i>	The capstan
<i>Dar caça</i>	To chase
<i>Curvas</i>	The knees
<i>Mesas da guarnição</i>	Chain-wales
<i>Embornaes</i>	Scupper-holes
<i>Porão</i>	The hold of a ship
<i>Maca</i>	Hammock
<i>Convez</i>	The deck
<i>Camarote do cirurgião</i>	Cockpit
<i>Frete</i>	Freight
<i>Carga</i>	Cargo
<i>Ordem que o capitão recebe para dar á vela</i>	Sailing orders

<i>A acção de embarcar se</i>	Embarkation
<i>Desembarque</i>	Landing
<i>Embargo</i>	Embargo
<i>Ancoragem</i>	Anchorage
<i>Batalha naval</i>	Naval battle
<i>Caravela mexeriqueira, or de espia</i>	A look-out ship
<i>Arriar, or arrear</i>	To veer
<i>Arrear as velas</i>	To furl a sail
<i>Arrear bandeira</i>	To strike the flag
<i>Levantar ferro, levar ancoras, levar ferro, levar-se, or levar</i>	To weigh anchor
<i>Leva</i>	The action of weighing, or taking up the anchor
<i>Bolear a peça.</i>	To move a gun towards starboard, or larboard
<i>Peça de leva</i>	The signal gun
<i>Rebocar, or levar de reboque</i>	To tow
<i>Fazer costuras</i>	To splice
<i>Passagem</i>	Passage
<i>Passageiro</i>	Passenger
<i>Viagem</i>	Voyage
<i>Navio cujo capitão tem cartas de represalias</i>	Letters of marque
<i>Querenar hum navio</i>	To careen ships
<i>Brear as costuras do navio</i>	To pitch the seams of a ship
<i>Dar á costa</i>	To run a-ground, or on shore
<i>Solucar a nao</i>	A ship to roll, or to float in rough water
<i>Naufragar</i>	To suffer a wreck, to be wrecked
<i>Naufragio</i>	Shipwreck

<i>Patrão, or mestre de não</i>	Shipmaster
<i>Carpinteiro de navios</i>	Shipwright
<i>Estaleiro</i>	Stocks
<i>Embarcar</i>	To ship
<i>Embarcar</i>	To go aboard, to take ship- ping
<i>Grumete</i>	The meanest sort of sailors, or servant to the sailors
<i>Rapaz que serve como moço do navio</i>	Ship-boy
<i>Rapaz que serve ao capitão</i>	A cabin-boy
<i>Calafate</i>	A caulker
<i>Calafetar hum navio</i>	To caulk a ship
<i>Calafeto</i>	Oakum
<i>Arsenal, or ribeira das naos</i>	An arsenal, a store-house, dock-yard
<i>Emmastear hum navio</i>	To fit a ship, or vessel, with masts
<i>Remar</i>	To row
<i>Remador</i>	Rower
<i>Forçado</i>	Galley-slave
<i>Despenseiro</i>	Steward
<i>Marinheiros, e toda a outra gente que pertence ao navio, Tripulação</i>	The crew of a ship
<i>Chusma</i>	Crew of galley slaves
<i>Guarnição da nao</i>	Marines, soldiers who serve on board of ships
<i>O sobrecarga do navio</i>	Supercargo
<i>Balestilha</i>	Cross-staff
<i>Quadrante</i>	Quadrant
<i>Outante</i>	Hadley's quadrant
<i>De ré</i>	Aft
<i>Paravante</i>	Fore

<i>Situação de huma costa, ilha,</i>	The bearing
<i>&c., a respeito de qualquer</i>	
<i>outro lugar</i>	
<i>Quarentena</i>	Quarantine
<i>Baliza</i>	Sea-mark
<i>Larga</i>	Large
<i>Amarar</i>	To bear off
<i>Caçar a vela</i>	To turn the sail to the wind-ward
<i>Cucear hum navio</i>	It is said of a ship that is hurried away from her course by strong winds, tides, &c.
<i>Lançar hum navio ao mar</i>	To launch a ship
<i>Entrar com vento fresco e bom</i>	To bear in the harbour
<i>no porto</i>	
<i>Bordo</i>	Tack
<i>Bordo, or banda</i>	Broadside
<i>Navio de alto bordo</i>	First rate man-of-war
<i>Caça</i>	Chace
<i>Presa, or tomada</i>	Prize, or capture
<i>Estar de vergadalto</i>	To stand for the offing
<i>Ventos de monção, or geraes</i>	Trade winds
<i>Andar de conserva</i>	To keep company together, to sail under a convoy
<i>Dar, or fazer hum bordo</i>	To tack the ship, or tack about, or to bring her head about
<i>Estar á capa, or pôr-se á</i>	To lie by at sea, to back the
<i>capa</i>	sails

DO COMMERCIO, E DO QUE OF TRADE, AND OF THINGS
LHE PERTENCE. RELATING TO IT.

<i>Conta</i>	Account
<i>Conta de venda</i>	Account of sales

<i>Fazer huma conta</i>	To cast up an account
<i>Pedir contas</i>	To call to an account
<i>Dar á conta</i>	To pay on account
<i>Canta corrente</i>	Account current
<i>Dinheiro de contado</i>	Ready money
<i>7. Fundos publicos</i>	Stocks
<i>O que negocea em comprar e vender acçoens</i>	Jobber
<i>Ballanço</i>	Balance
<i>Fardo</i>	Bale
<i>Banco</i>	Bank
<i>Banqueiro</i>	Banker
<i>Quebra</i>	Bankruptcy
<i>Falido, or quebrado</i>	Bankrupt
<i>Ajuste, or concerto</i>	Bargain
<i>Troca</i>	Barter
<i>Portador</i>	Bearer
<i>Lançador</i>	Bidder
<i>Letra de cambio</i>	Bill of exchange, a draft
<i>Negociar huma letra de cambio</i>	To negotiate a bill of exchange
<i>Partida</i>	Parcel
<i>Conhecimento</i>	Bill of lading
<i>Escritura de obrigação</i>	Bond, engagement
<i>Guarda-livros, or o que em huma casa de negocio tem a seu cargo os livros</i>	Book-keeper
<i>Occupação, or negocio</i>	Business
<i>Comprador</i>	Buyer
<i>Dinheiro</i>	Cash
<i>Porte, or carroto</i>	Carriage
<i>Caixeiro, or o que guarda a caixa</i>	A cashier, or cash-keeper
<i>Cento</i>	Cent

<i>Certidão</i>	Certificate
<i>Cambio</i>	Change, exchange
<i>Freguez</i>	Chap, chapman, or customer
<i>Gastos</i>	Charges
<i>Barato</i>	Cheap
<i>Caro</i>	Dear
<i>Recibo da alfandega</i>	Clearance
<i>Commissão</i>	Commission
<i>Mercancia</i>	Commodity
<i>Compromisso</i>	Compromise
<i>Consignação</i>	Consignment
<i>Consumo</i>	Consumption
<i>Conteúdo</i> <i>contido</i>	Contents
<i>Contrato</i>	Contract
<i>Correspondente</i>	Correspondent
<i>Preço</i>	Price, rate
<i>Alfandega</i>	Custom-house
<i>Guardas d'alfandega</i>	Custom-house officers
<i>Guardas que estão vigiando</i> <i>até que os navios estejam</i> <i>descarregados</i>	Tide-waiters
<i>Feitoria</i>	Factory, settlement
<i>Escritorio</i>	Counting-house
<i>Credito</i>	Credit
<i>Acredor</i>	Creditor
<i>Corrente</i>	Current
<i>Costume</i>	Custom
<i>Contratador</i>	Dealer
<i>Trafego, or negocio</i>	Dealing, traffic
<i>Divida</i>	Debt
<i>Devedor</i>	Debtor
<i>Dinheiro desembolçado</i>	Disbursement
<i>Desconto</i>	Discount
<i>Extracto, or copia</i>	Docket

<i>Deposito</i>	Deposit
<i>Direitos que a alfandega torna a dar aos exportadores de certas fazendas, que já os tinham pago na suposição de serem para consumo interior: servindo isto para animar o commercio</i>	Drawback
<i>Acredor importuno</i>	Dun
<i>Copia</i>	Duplicate
<i>Corretor</i>	A broker
<i>Corretor de letras de cambio</i>	Stockbroker
<i>Assegurador, or segurador</i>	Insurer, or underwriter
<i>Endosse</i>	Endorsement
<i>Endossador</i>	Endorser
<i>Abarcador</i>	Engrosser
<i>Levantamento de preço</i>	Enhancement
<i>Entrada, or assento no registo</i>	Entry
<i>Equivalente</i>	Equivalent
<i>Exigencia</i>	Exigency
<i>Despeza</i>	Expense
<i>Extracção, or exportação</i>	Export, or exportation
<i>Extorsão</i>	Extortion
<i>Feitor, or commissario</i>	Factor
<i>Feira</i>	Fair
<i>Fio, or arame no qual se enfião os papeis num escriptorio</i>	File for papers
<i>Quatro, cinco, &c., por cento</i>	Four, five, &c., per cent.
<i>Frete</i>	Freight
<i>O que freta hum navio</i>	A freighter

<i>Cabedal, or quantia de di-</i>	Fund
<i>nheiro destinado para al-</i>	
<i>guma cousa</i>	
<i>Ganho</i>	Gain, or profit
<i>O que ganha</i>	Gainer
<i>Fazendas, or effeitos</i>	Goods, effects
<i>Estrea</i>	Handsel
<i>Escritura, or lettra</i>	Handwriting
<i>Entrada</i>	A duty on imported commodities
<i>Importador</i>	Importer
<i>Renda</i>	Income
<i>Interesse</i>	Interest
<i>Comunicação, or commercio</i>	Correspondence
<i>Inventario</i>	Inventory
<i>Insufficiencia, or falta de</i>	Insolvency
<i>meios para pagar</i>	
<i>Factura</i>	Invoice
<i>Arras</i>	Jointure
<i>Escritura de arrendamento</i>	Lease
<i>Arrendador</i>	Lessee
<i>Livro de razão</i>	Ledger
<i>Emprestimo</i>	Loan
<i>Dinheiro emprestado</i>	Money lent
<i>Carta</i>	Letter
<i>Sobrescrito da carta</i>	The direction of a letter
<i>Fechar huma carta com si-</i>	To fold and seal a letter
<i>nete</i>	
<i>Mala em que o correio traz</i>	Mail
<i>as cartas</i>	
<i>Hypotheca</i>	Mortgage
<i>Acredor hypothecario</i>	Mortgagee
<i>Fiador</i>	Bail
<i>Pagamento</i>	Payment

<i>Falta de pagamento</i>	Non-payment
<i>Escrito de divida</i>	Note, or promissory note
<i>Dono</i>	Owner
<i>Pacote</i>	Pack, a truss
<i>Serapilheira</i>	Packcloth, wrapper
<i>Barbante</i>	Pack-thread
<i>Maço de cartas</i>	Packet of letters
<i>Companheiro de alguém no negocio, or socio</i>	Partner
<i>Sociedade, or companhia no negocio</i>	Partnership
<i>Penhor</i>	Pawn, or pledge
<i>Contrato do seguro de mer- cancias</i>	Policy of insurance
<i>Seguro</i>	Insurance
<i>Protestar huma letra</i>	To protest a bill
<i>Aceitar huma letra</i>	To accept a bill
<i>Protesto</i>	Protest
<i>Sacar huma letra</i>	To draw a bill
<i>Correo aonde se lanção as cartas</i>	Post-office
<i>Correio que leva cartas</i>	Postman, or letter-carrier
<i>Porte de cartas</i>	Postage
<i>Dinheiro que se paga aos marinheiros por terem car- regado o navio</i>	Primage
<i>Capital</i>	Principal, or capital
<i>Perdas e danos</i>	Losses and damages
<i>Importancia</i>	Proceeds
<i>Importancia liquida</i>	Net proceeds
<i>Promessa</i>	Promise
<i>Bens</i>	Property
<i>Pontualidade</i>	Punctuality
<i>Compra</i>	Purchase

<i>Recibo</i>	Receipt
<i>Recambio</i>	Re-exchange
<i>Arbitro, or louvado</i>	Referee, or umpire
<i>Louvamento, or arbitrio</i>	Reference
<i>Quitação</i>	Release
<i>Remessa</i>	Remittance
<i>Venda das cousas por miudo, como fazem os mercadores de retalho</i>	Retail
<i>Marcador de retalho</i>	Retailer
<i>Riquezas</i>	Riches, wealth
<i>Venda</i>	Sale
<i>Padrão</i>	A pattern
<i>Amostra</i>	Sample
<i>Sinete</i>	Seal
<i>Lacre</i>	Sealing-wax
<i>Ajustamento de contas</i>	Settlement of accounts
<i>Mercador que tem loja</i>	Shop-keeper
<i>Livro em que o mercador de loja tem suas contas</i>	Shop-book
<i>Contrabandista</i>	Smuggler
<i>Fazenda de contrabando</i>	Contraband, or prohibited goods, goods smuggled
<i>Fazer contrabando</i>	To smuggle prohibited goods
<i>Modelo, or fiel dos pezos e medidas publicas</i>	Standard measure
<i>Armazem, or almazem</i>	Warehouse
<i>Sobrescrevente</i>	Subscriber
<i>Sobscrição</i>	Subscription
<i>Tara</i>	Tare
<i>Fazenda roim</i>	Trashy goods
<i>Risco</i>	Risk
<i>Juros</i>	Interest
<i>Usurario</i>	Usurer

<i>Usura</i>	Usury
<i>Mercancias</i>	Wares
<i>Valor</i>	Worth, or value
<i>Avaria</i>	Average
<i>Direitos</i>	Duties, or custom
<i>Tributo, or contribuição</i>	Cess, tribute
<i>Sisa</i>	Excise
<i>Siseiro</i>	Exciseman
<i>Caes</i>	Wharf
<i>Direito que se paga por desembarcar fazendas no caes</i>	Wharfage
<i>Collector do mesmo direito, or tributo</i>	Wharfinger
<i>Dizimos</i>	Tithes
<i>Dizimador, or dizimeiro</i>	Tithe-gatherer
<i>Louça vidrada, sem ser da China</i>	Dutch-ware
<i>Mercador de atacado</i>	Wholesale-dealer
<i>Venda que se faz por partidas</i>	Wholesale

DA MOEDA, or DINHEIRO OF THE PORTUGUESE COIN.
PORTUGUEZ.

This mark * is prefixed to the imaginary money.

* <i>Real</i>	A ree, equal to $\frac{2}{4} \frac{7}{8} d.$
<i>Des reis</i>	10 rees, $\frac{2}{4} \frac{7}{8} d.$
<i>Vintem</i>	A vintin, $1 \frac{1}{2} \frac{7}{8} d.$
<i>Tostão, or 5 vintems</i>	A testoon, $6 \frac{3}{4} d.$
4 <i>Tostoens, or hum crusado</i>	A crusade, 2s. 3d.
<i>Crusado novo, or 24 vintens</i>	A new crusade, 2s. 8 $\frac{1}{2}$ d.
8 <i>Tostoens</i>	8 testoons, 4s. 6d.

Hum quarto de ouro, or 12 12 testoons, 6s. 9d.
tostoens

**Milreis*, or 10 *tostoens*

A milree, 5s. 7½d.

16 *Tostoens*

16 testoons, 9s.

Meya moeda de ouro

Half moidore, 13s. 6¼d.

3,200, or 32 *tostoens*

32 testoons, 18s.

Moeda de ouro de 4,800

A moidore, 1l. 7s.

Peça de 6,400

Joanese, 1l. 16s.

Dobrão, or 12,800

128 testoons, 3l. 12s.

A COLLECTION
OF
PORTUGUESE PROVERBS.

<i>A agoa o dá, a agoa o leva</i>	What is gained in the devil's service will be spent in it likewise; <i>also</i> , lightly come, lightly go
<i>Na agoa envolta pesca o pescador</i>	To fish in troubled waters, (to make a benefit of public troubles.)
<i>Está como o peixe n' agoa</i>	He lives in clover
<i>Trazer a agoa para o moíño</i>	To bring grist to the mill
<i>Levar agoa ao mar</i>	To carry coals to Newcastle
<i>As agoas estão baixas</i>	He, or she is at a low ebb
<i>O que não pode al ser, deve-se soffrer</i>	What cannot be cured must be endured
<i>Come como hum alarve</i>	He eats like a thresher
<i>Metter a palha na albarda</i>	To cheat, to impose upon
<i>Alazão tostado antes morto que cançado</i>	A dark sorrel horse will die before he will stop
<i>Huma desgraça alcança a outra</i>	One mischief draws on another

- Estar na aldea, e não ver as casas* We say, you cannot see wood for trees: or to be like the butcher that looked for his knife when he had it in his mouth
- Quem trabalha tem alfaya* He that works has furniture
- Fallo-lhe emalhos, responde-me em bugalhos* I talk of chalk, and you of cheese
- Em tempo nevado o alho vale hum cavallo* Garlick in the foggy weather is as good as a horse; it means that garlick is a good defence for travellers against dampness and cold weather
- Tezo como hum alho* As stiff as garlick; that is, a healthy, strong, robust person
- Sua alma, sua palma* As you brew, even so bake
- Na almoeda tem a barba queda* At a sale keep your beard on your chin still; that is, let not your beard wag too fast in bidding, lest you overbid and repent
- Pagar os altos de vazio* To have but little or no sense at all
- Quem ama a beltrão, ama a seu cão* Love me, love my dog
- Cada qual ama seu semelhante* Like will to like, or like loves like
- Tambem os ameaçados comem pão* Threatened folks eat bread; we say, threatened folks live long
- Contas de perto, e amigos de longe* Short reckonings make long friends

- Tam bom he Pedro como seu amo* Like master, like man
- Furtar o carneiro, e dar os pés pello amor de Deos* We say, to steal the goose, and give the giblets in alms
- Nem hum dedo faz mão, nem hum andorinha verão* One swallow does not make a summer. *Una hirundo non facit ver*, says *Horace*.
- Levar palhas, e aralhas* To sweep stakes
- Na area aberta o justo pecca* That is, it is opportunity that makes the thief
- De hum argueiro, fazer hum cavaleiro* We say, to make mountains of mole-hills
- Com arte, e com engano se vive meyo anno; com engano, e com arte, se vive a outra parte* That is, all a man's life is a deceit
- Quem a boa arvore se chega, boa sombra o cobre* That is, he that relies on good worthy people, reaps a benefit
- Asno morto, cevada ao rabo* A day after the fair, or after meat, mustard
- Asno que tem fome, cardos come* We say, hungry dogs will eat dirty pudding
- Sôpa de mel não se fez para a boca do asno* Good things are not fit for fools
- Mais quero asno que me leve, que cavallo que me derrube* Better be an old man's darling, than a young man's enemy
- Mais val má avença que boa sentença* It is better to agree at any cost than go to law
- Não deites azeite no fogo* Do not throw oil into the fire

- Da mão á boca se perde a sopa* Many a slip between the cup and the lip
- Em boca cerrada não entra . mosca* A close mouth catches no flies
- *Quem tem boca vai a Roma* That is, a man may go anywhere, if he has language to speak for himself and ask his way
- Pella boca morre o peixe* Much talking brings much woe
- Cada bufarinheiro louva seus alfinetes* Every man thinks his own geese swans
- Quem tem quatro, e gasta cinco, não ha mister bolsa nem bolsinho* He that hath four and spends five, hath no need of a purse
- Cabra vai pella vinha, por onde vai a mãy vai a filha* Like father like son
- Matar dous coelhos de huma cajadada* We say, to kill two birds with one stone
- Quem canta, seus males espanta* The person who sings makes easy his misfortunes; that is, singing causes him not to reflect on it so much as he otherwise would
- Deitar a capa a touro* To throw one's cloak at the bull; that is, to venture all a man has, to save his life
- Viva el-rey, e dá cá a capa* Let the king live, and give me the cloak; that is spoken of persons who, under a pretence of authority, rob and plunder other people, and at the

same time pretend they
are doing justice to the
power reposed in their
hands

Andar de capa cahida To be behind-hand 'in the
world

O cão com raiva de seu dono trava A mad dog bites his own
master; there is no trust-
ing to madmen, or people
in a rage

Quem com caens se lança, com pulgas se levanta We say, sleep with beggars
and you will get fleas

A carne de lobo dente de cão That is, to return railing for
railing; or, as our modern
proverb says, give him a
Roland for his Oliver;
the Latins say, *par pari
referre*

Quem faz casa na praça, huns dizem que he alta, outros que he baixa That is, a man in public
business cannot please
everybody; or, as Solon
says, it is rare that states-
men can please all men

A cavallo dado não olhes o dente Never look in the mouth of a
gift horse

Quem quer cavallo sem tacha, sem elle se acha It is a good horse that never
stumbles

Cobra boa fama, e deita-te a dormir When your name is up, you
may lie in bed till noon

Fazer as contas sem a hospeda To reckon without the host-
ess; or, as we say, the
host

Do contado come o lobo The wolf eats of what is
-counted; that is, thieves

will steal, though they know it will be missed, much more if they think it will not

Em casa de ladrão não falles em corda You should not mention a halter to any whose relations or friends have suffered by it; that is, no man should be reminded of the subject of his disgrace

Do couro lhe sahem as correas The thongs come out of his skin; that is, he pays for it

Cortar o vestido conforme o panno To cut one's coat according to the cloth

Cria o corvo, tirarvos-ha o olho It is said of a person that, being received in distress, defrauds or grows too great for him that entertained him

Tanta culpa tem o ladrão como o consentidor The receiver is as bad as the thief

Dadivas quebrantão penhas Gifts break rocks; that is, kindness overcomes the hardest hearts; and bribes or presents corrupt the most resolved

Melhor he fazer debalde que estar debalde It is better to work for nothing than to be lazy and do nothing at all

Deitar azeite no fogo To make bad worse. *Horace* says, *Oleum addere camino*

Não he o demo tam feio como o pintão We say, the lion is not so fierce as his picture

- Primeiro são dentes, que parentes* We say, near is my coat, but nearer is my skin, &c.
Terence says, *Heus proximus sum egomet mihi*
- Lá vai a lingoa, onde o dente grita* To scratch where it itches
- Quando cuidas meter o dente em seguro, toparaz o duro* Harm watch, harm catch.
Horace says :
—*et fragili quærens illidere dentem*
—*Offendet solido—*
- Dar com a lingoa nos dentes* To contradict one's self, to belie
- Quem não falla, não o ouve Deos* A man may hold his tongue in an ill-time ; also spare to speak and spare to speed
- Ventura te de Deos, filho ; que saber pouco te basta* God give you good luck, child, for a little learning will serve your turn ; because it is fortune that raises men more than merit
- Cada qual por si, e Deos por todos* Every one for himself, and God for all
- Em bons dias, boas obras* The better days the better deeds
- Para dia de são cerejo* We say, when two Sundays come together, that is, never
- Tudo pode o dinheiro* Money governs the world
- O homem propoem, e Deos dispoem* Man proposes, and God disposes
- Dorme como hum arganaz* He sleeps like a dormouse

A bom entendedor poucas palavras bastão A word to the wise is enough

Gato escaldado da agoa fria ha medo We say, a burnt child dreads the fire

No escudellar verás quem te quer bem, ou mal That is, people's affections are discovered by their liberality

Esmolou são Matheus, esmolou para os seus Charity begins at home

Não ha melhor espelho que o amigo velho There is no better looking-glass than an old friend; that is, such a one will not flatter a man, but tell him the truth

Nem estopa com tiçóens, nem molher com varoens That is, conversation of women is dangerous; it is not safe to play with edged tools

Fallar sem cuidar, he atirar sem apontar To let one's tongue run, without reflecting on what one says, is like shooting at random

Falla pouco e bem, ter-te-hão por alguém Talk little and well, and you will be counted somebody; that is, you'll be esteemed

Quem a fama tem perdida, morto anda nesta vida He who has lost his reputation is as good as dead whilst living

A quem má fama tem, nem acompanhes, nem digas bem Do not keep company with, nor be fond of, one that has an ill name

Aproveitador de farelos, desperdiçador de farinha That is, one that saves at the spiggot and lets it run out

- at the bung ; also, penny
wise and pound foolish
- Não fazem boa farinha* They cannot set their horses
together
- Quem má a faz nella jaz* Self do self harm
- Agora dá pão e mel, e de- After sweet meat comes sour
pois dará pão e fel* sauce
- Lingoa doce como mel, e co- A honey tongue, a heart of
ração amargoso como fel* gall
- Bater o ferro quando está To beat the iron whilst it
quente* is hot, or to make hay
whilst the sun shines
- Quem com ferro mata, a He who kills by the sword
ferro morre* dies by the sword
- Carregado de ferro, carre- He who is loaded with iron
gado de medo* is loaded with fear ; that
is, he who loads himself
with armour and weapons
against danger, discovers
he is much afraid
- Quem te faz festa, não He that makes more of you
soendo fazer, ou te quer* than he is wont to do,
enganar, ou te ha mister either designs to cheat you,
or stands in need of you
- Não fies, nem profies, nem Do not trust, nor contend,
arrendes, vivirás entre as* nor hire, and you will live
gentes among men ; that is, you'll
live peaceably
- Mijar claro, dar huma figa Tell the truth, and shame the
ao medico* devil
- Se não bebe na taberna, folga We say, he does not smoke
nella* but smokes
- Achou fôrma para o seu He has found a last to his
sapato* shoe ; that is, he has met
with his match

- Não sejas forneiro se tendes a cabeça de manteiga* Do not undertake to be a baker if your head is made of butter ; that is, do not take upon you any business you are unfit for
- Ao homem ousado a fortuna lhe dá a mão* Fortune favours the bold
- Roupa de francezes* Things left at random, or exposed to be pillaged
- Cahir da frigideira nas brasas* To fall out of the frying-pan into the fire
- Dizem os filhos ao soalheiro, o que ouvem dizer a seus pays ao fumeiro* Little pitchers have great ears
- Perto vai o fumo da chama* We say, there is no smoke without some fire
- Quem huma vez furta, fiel nunca* He who once steals, is never trusty ; or, once a thief always a thief
- Mal vai ao fuso quando a barba não anda em cima* Alas for the spindle when the beard is not over it ! By the spindle is meant the woman, and by the beard is meant the man
- Cada terra com seu uso, cada roca com seu fuso* So many countries, so many customs
- Quantas cabeças tantas carapuças* Several men, several minds
- Quem lhe doer a cabeça que a aperte* We say, if any fool finds the cap fit him, let him put it on
- Se queres saber quem he o villão, mete lhe a vara na mão* Set a beggar on horseback, and he will ride to the devil
- Não ha rosa sem espinhos* There is no rose without

thorns, there is no sweet
without some pain

Andar, andar, vir morrer To eat a whole ox and
à Beira faint at the tail. This pro-
verb is spoken when any
body falls short of a thing
after having used all his
endeavours

Quem não deve, não teme Out of debt out of danger

Quem quando pode, não quer, It is good to make hay while
quando quer, não pode the sun shines

Homem honrado não ha We say, a good face needs
mister gabado no recommendation

Homem grande, besta de This proverb intimates, that
pao things are not to be valued
by their bulk, but accord-
ing to their intrinsic worth
and value; and so we say,
a lark is better than a kite

Debaixo de má capa jaz A tattered cloak may cover
bom bebedor a good drinker; that is,
men are not to be judged
by outward appearance

Quem muito abraça, pouco All grasp, all lose; or covet
aperta all, and lose all

No açougue, quem mal falla, He that speaks knavishly
mal ouve shall hear knavishly. *Te-*
rence says, *Qui pergit ea,*
quæ vult, dicere, ea, quæ
non vult, audiet

Quem em mais alto nada, This is, the highest charges
mais presto se afoga are the more liable and
nearer to the downfall

Hospede com sol, ha honor First come, first served

Hospeda formosa, dano faz á bolsa A beautiful hostess, or land-lady, is bad for the purse

O hospede e o peixe aos tres dias fede Fresh fish, and new come guests, smell when they are three days old

Horta sem agoa, casa sem telhado, mulher sem amor, marido sem cuidado, de graça he caro That is, a garden without water, a house untiled, a wife without love, and a careless husband, are all alike, being all worth nought

Honra ao bom para que te honre, e ao mau para que te não deshonre Honour a good man, that he may honour you; and an ill man, that he may not dishonour you

Honra he dos amos, a que se faz aos criados The honour done to servants redounds to their masters.

Officio de conselho, honra sem proveito An office in the council is honour without profit; that is, to be of the council of a town, by which nothing is got in Portugal

Homem apercebido, meyo combatido A man that is prepared, has half the battle over

FAMILIAR DIALOGUES.

<i>Tenha vm. muito bons dias</i>	Good morrow, Sir
<i>Como está vm.? or como passa vm.?</i>	How do you do, Sir?
<i>Bem, não muito bem, vou passando</i>	Well; not very well; so, so
<i>Muito bem para servir a vm.</i>	Very well to serve you
<i>A's ordens de vm.</i>	At your service
<i>Fico-lhe muito obrigado</i>	I am obliged to you
<i>Agradecido</i>	I thank you
<i>Como está, or passa o senhor seu irmão?</i>	How does your brother do?
<i>Muito bem, não muito bem</i>	He is very well; not very well
<i>Elle terá gosto de ver a vm.</i>	He will be glad to see you
<i>Não terei tempo para hir a ve-lo hoje</i>	I shall have no time to see him to-day
<i>Faça favor de assentar-se</i>	Be pleased to sit down
<i>Dá huma cadeira ao senhor</i>	Give a chair to the gentleman

<i>Não he necessario</i>	There is no occasion
<i>Tenho que hir a fazer huma visita aqui nesta vizinhança</i>	I must go to make a visit in the neighbourhood
<i>Vm. tem pressa</i>	You are in haste
<i>Eu logo voltarei</i>	I will be back, or return presently
<i>Adeos meu senhor</i>	Farewell, Sir
<i>Fólgo de ver a vm. com boa saude</i>	I am glad to see you in good health
<i>Beijo as mãos de vm.</i>	I kiss your hand
<i>Sou criado de vm.</i>	I am your servant
<i>Sou muito seu criado</i>	Your most humble servant

PARA FAZER HUMA VISITA TO VISIT IN THE MORNING.
DE MANHÃA.

<i>Onde está teu amo?</i>	Where is your master?
<i>Ainda dorme?</i>	Is he asleep still?
<i>Não senhor, elle está acordado</i>	No, Sir, he is awake
<i>Está elle já levantado?</i>	Is he up?
<i>Não, senhor, elle ainda está na cama</i>	No, Sir, he is still a-bed
<i>Que vergonha de estar ainda na cama a estas horas!</i>	What a shame it is to be a-bed at this hour of the day
<i>Ontem a noite fui para a cama tão tarde, que não me pude levantar cedo esta manhã</i>	I went to bed so late last night, I could not rise early this morning
<i>Que fizeram vm^{as}. depois de cea?</i>	What did you do after supper?
<i>Dançámos, cantámos, rimos, e jugámos</i>	We danced, we sang, we laughed, we played

- A que jogo?* At what game?
Aos centos We played at piquet
Quanto me peza de o não ter sabido! How grieved I am, I did not know it!
Quem ganhou? quem perdeu? Who won? who lost?
Eu ganhei dez moedas I won ten moidores
Até que horas jogarão vmces? Till what hour did you play?
Até duas horas depois da meya noite Till two in the morning
A que horas foi vm. para a cama? At what o'clock did you go to bed?
As tres, ás tres horas e meya At three, half an hour after three
Que horas são? What's o'clock?
Que horas lhe parece a vm. que sejam? What do you think it is?
Parece-me que apenas são oito Scarcely eight, I believe, yet
Sim! oito! já derão dez How! eight! it has struck ten
Então he preciso que me levante quanto mais depressa puder Then I must rise with all speed

PARA VESTIR-SE.

TO DRESS ONE'S SELF.

- Quem está ahí?* Who is there?
Que quer vm.? What will you please to have?
Despacha-te, ascende o lume, e veste-me Be quick, make a fire, dress me
Dá-me a minha camisa Give me my shirt

- Eila aqui está, senhor* Here it is, Sir
- Não está quente, está muito fria* It is not warm, it is quite cold
- Eu a aqueitarei, se vm. quizer* If you please I will warm it
- Não, não; traze-me as minhas meyas de seda* No, no; bring me my silk stockings
- Huma dellas está rota* One of them is torn
- Dá-lhe hum ponto, concerta-a* Stitch it a little, mend it
- Dei-a ao que as concerta* I have given it to the stocking mender
- Fizeste-bem* You have done right
- Onde estão as minhas chinelas?* Where are my slippers?
- Onde está o meu xambre?* Where is my night-gown?
- Pentea-me* Comb my head
- Dá-me o meu lenço* Give me my handkerchief
- Eis aqui hum lavado* Here is a clean one
- Dá-me o que está na minha algibeira* Give me that which is in my pocket
- Dei-o á lavadeira, elle estava sujo* I gave it to the washerwoman, it was foul
- Trouxe ella já a minha roupa?* Has she brought my linen?
- Sim, senhor, e não falta nada* Yes, there wants nothing
- Traze-me os meus calções* Bring me my breeches
- Que vestido quer vm. para hoje?* What clothes will you wear to-day?
- O mesmo de hontem* Those I wore yesterday
- O alfaiate ha de trazer logo o seu vestido* The tailor will bring your cloth suit presently
- Batem á porta, ve lá quem he* Somebody knocks, see who it is

*He o alfaiate
Deixa-o entrar*

It is the tailor
Let him come in

O SENHOR E O ALFAIATE. THE GENTLEMAN AND THE
TAILOR.

Trazeis o meu vestido? Do you bring my suit of
clothes?

Sim, senhor, eilo aqui Yes, Sir, here it is

Ha muito tempo que estou You make me wait a great
esperando por elle while

Não pude vir até agora I could not come sooner

Não estava acabado It was not finished

Ainda não estava forrado The lining was not sewed

Quer vm. vestir a casaca Will you please to try the
para ver se lhe esta bem? dress-coat on?

Vejam os se está bem feita Let us see whether it is well
made

Tenho para mim que lhe I believe it will please you
haja de agradar

Parece-me muito comprida It seems to me to be very
long

He costume, agora de tra- They wear them long now
zelas compridas

Abotôe-a Button it

He muito apertada It is too close

Assim deve ser para que lhe To fit properly it ought to
esteja bem ao corpo be close

Não são as mangas demasiado largas? Are not the sleeves too wide?

Não, senhor, estão-lhe ad- No, Sir, they fit very well
miravelmente

Os calções são muito apertados? The breeches are very narrow

<i>Esta he a moda de agora</i>	That is the fashion
<i>Este vestido está-lhe bizardamente</i>	This suit becomes you very well
<i>He muito curto, muito comprido, muito grande, muito pequeno</i>	It is too short, too long, too large, too small
<i>Tendes feito a vossa conta?</i>	Have you made your bill?
<i>Não, senhor, não tive tempo</i>	No, Sir, I had not time
<i>Trazei-a amanhã, e pagar-vos-hei</i>	Bring it to-morrow, I will pay you

PARA ALMOÇAR.

TO BREAKFAST.

<i>Traze-nos alguma cousa para almoçar</i>	Bring us something for breakfast
<i>Sim, senhor, ha linguiças e pastelinhos</i>	Yes, Sir, there are some sausages and patties
<i>Gosta vm. de presunto?</i>	Do you choose some bacon?
<i>Sim, traze-o ; comeremos huma talhada delle</i>	Yes, bring it, we will eat a slice of it
<i>Estende hum guardanapo sobre aquella mesa</i>	Lay a napkin on that table
<i>Dá-nos pratos, facas, e garfos</i>	Give us plates, knives, and forks
<i>Lava os copos</i>	Rinse the glasses
<i>Dá huma cadeira ao senhor</i>	Reach the gentleman a chair
<i>Assente-se vm., assente-se ao pé do lume</i>	Sit down, Sir; sit by the fire
<i>Não tenho frio, aqui ficarei muito bem</i>	I am not cold, I shall be very well here
<i>Vejamos se o vinho he bom</i>	Let us see whether the wine is good
<i>Dá cá aquella garrafa com aquella copo</i>	Give me that bottle and a glass

- Faça favor de provar aquella* Taste that wine, pray
vinho
- Como lhe agrada ; que diz* How do you like it? what
vm. delle? say you to it?
- Não he mau, he muito bom* It is not bad, it is very good
- Eis aqui as linguças, tira* Here are the sausages, take
aquelle prato away that plate
- Coma vm. linguças* Eat some sausages, Sir
- Já comi algumas, ellas são* I have eaten some, they are
muito boas very good
- Dá-me de beber* Give me some drink
- A' saude de vm.* Your health, Sir
- Bom proveito faça a vm.* Much good may it do you
- Dá de beber ao senhor* Give the gentleman some
drink
- Eu bebi ainda agora* I drank but just now
- Os pastelinhos erão bem bons* The patties were very good
- Estavão hum pouco mais* They were baked a little too
cozidos que devião estar much
- Vm. não come* You do not eat
- Tenho comido tanto, que não* I have eaten too much, I
poderei jantar shall not be able to eat any
dinner
- Vm. está zombando, vm. não* You only jest, you have eaten
tem comido nada nothing at all
- Tenho comido com muito gosto,* I have eaten very heartily,
tanto das linguças como do both of sausages and
presunto bacon

PARA FALLAR PORTUGUEZ.

TO SPEAK PORTUGUESE.

- Como vai vm. com o seu* How goes on your Portu-
Portuguez? guese?
- Está vm. já muito adiantado* Are you much improved in it
nelle? now?

Ainda me falta muito ; não sei quasi nada Far from it ; I scarcely know anything

Dizem porem que vm. o falla muito bem It is said, however, you speak it very well

Prouvera a Deos que assim fosse ! Would to God it were true !

Os que dizem isso, estão muito enganados Those that say so are much mistaken

Esteja vm. na certeza que assim mo disserão I assure you I was told so

Posso fallar algumas palavras que aprendi de cór I can say a few words which I have learnt by heart

E unicamente o que he necessario para começar a fallar Only so much as is necessary to begin to speak

O começar não he bastante, he preciso que vm. acabe The beginning is not all, you must make an end

Vá sempre fallando, ou bem ou mal Be always speaking, whether well or ill

Tenho medo de dar erros I am afraid to commit blunders

Não tenha vm. medo ; a lingua Portuguesa não he difficil Never fear, the Portuguese language is not difficult

Conheço isso, e tambem que ella he muito engraçada I know it, and that it has abundance of graces

Que felicidade seria a minha se eu a soubesse bem ! How happy should I be if I were master of it !

A applicação he o unico meyo para aprende-la Application is the only way to learn it

Quanto tempo ha que vm. aprende ? How long have you been learning ?

Apenas ha hum mez Scarcely a month yet

Como se chama o seu mestre ? What is your master's name ?

<i>Chama-se —</i>	His name is —
<i>Ha muito tempo que o conhece</i>	I have known him a long time
<i>Elle tem ensinado a muitos dos meus amigos</i>	He has taught several friends of mine
<i>Não lhe diz elle ser preciso que falle sempre Portuguez?</i>	Does not he tell you that you must constantly talk Portuguese?
<i>Sim, senhor, assim me diz muitas vezes</i>	Yes, Sir, he often tells me so
<i>Pois, porque não falla vm.?</i>	Why do you not talk then?
<i>Com quem quer vm. que eu falle?</i>	Who would you have me talk with?
<i>Com os que fallarem com vm.</i>	With those who will talk to you
<i>Eu quizera fallar, mas não me atrevo</i>	I would fain talk, but dare not
<i>He preciso que vm. não tenha medo, nem se peje dos que o ouvirem fallar</i>	You must not be afraid, you must be bold

DO TEMPO.

OF THE WEATHER.

<i>Que tempo faz?</i>	What sort of weather is it?
<i>O tempo está admiravel</i>	It is fine weather
<i>O tempo está roim</i>	It is bad weather
<i>Faz frio? faz calma?</i>	Is it cold? is it hot?
<i>Não faz frio, não faz calma</i>	It is not cold, it is not hot
<i>Chove? não chove?</i>	Does it rain? does it not rain?
<i>Não o creyo</i>	I do not believe it
<i>O vento está mudado</i>	The wind is changed
<i>Teremos chuva</i>	We shall have rain
<i>Hoje não ha de chover</i>	It will not rain to-day
<i>Chove, chove a cantaros</i>	It rains, it pours

Está nevando

It snows

Troveja

It thunders

Cahe pedra

It hails

Relampageia

It lightens

Faz muita calma

It is very hot

Geou a noite passada ?

Did it freeze last night ?

*Não, senhor, mas agora está
geando*

No, Sir, but it freezes now

*Parece-me que ha nevoeiro*There appears to me to be a
great fog*Vm. não se engana, assim he*You are not mistaken, it is
very true*Vm. tem hum grande catarro
or defluxo*You have caught a violent
cold*Ha quinze dias que o tenho*

I have had it this fortnight

Que horas são ?

What is the time ?

He cedo, não he tarde

It is early, it is not late

He tempo de almoçar ?

Is it breakfast-time ?

*Pouco falta para serem horas
de jantar*It will be dinner-time im-
mediately*Que faremos depois de jan-
tar ?*What shall we do after din-
ner ?*Daremos hum passeio, or
iremos passear*

We will take a walk

Vamos dar huma volta

Let us take a turn now

*Não vamos fora com este
tempo*We must not go abroad this
weatherPARA PERGUNTAR QUE
NOVAS HA.

TO INQUIRE AFTER NEWS.

*Que vai de novo ? or que
novas ha ?*

What news is stirring ?

*Sabe vm. alguma cousa de
novo ?*

Do you know any news ?

- Não tenho ouvido nada de novo* I have heard none
- De que se falla pella cidade ?* What is the talk of the town ?
- Não se falla de nada* There is no talk of anything
- Não tendes ouvido fallar de guerra ?* Have you heard any talk of war ?
- Não ouço fallar nada disso* I have heard nothing of it
- Porem falla-se de hum cerco* There is a talk, however, of a siege
- Fallou-se nisso, mas não he verdade* It was so reported, but it is not true
- Antes pello contrario falla-se de paz* On the contrary, there is a talk of peace
- Assim o creyo* I believe so
- Que se diz na côrte ?* What say they at court ?
- Falla-se de huma viagem* They talk of a voyage
- Quando vos parece que el rey partirá ?* When do you think the king will set out ?
- Não se sabe. Não se diz quando* It is not known. They do not say when
- Onde, or para onde se diz que elle irá ?* Where do they say he will go ?
- Huns dizem que irá para Flandres; e outros para Alemanha* Some say into Flanders, others into Germany
- E que diz a Gazeta ?* And what says the Gazette ?
- Eu não a li.* I have not read it.
- He verdade o que se diz do Sr. — ?* Is that true which is reported of Mr. — ?
- Pois que se diz delle ?* What of him ?
- Dizem que está ferido mortalmente .* They say he is mortally wounded
- Muito me pesaria disso ; elle he hum homem de bem* I should be sorry for that, he is an honest man

- | | |
|---|--|
| <i>Quem o ferio?</i> | Who wounded him? |
| <i>Dous marotos que o inves-</i>
<i>tirão</i> | Two rogues that were set
upon him |
| <i>Sabe se o porque?</i> | Is it known upon what ac-
count? |
| <i>A noticia que corre he, que</i>
<i>deu n'um delles hum bo-</i>
<i>fetão.</i> | The report is, that he gave
one of them a box on the
ear |
| <i>Eu não creyo isso. Nem eu</i>
<i>tão pouco</i> | I do not believe it. Nor I
either |
| <i>Eilo vai, cedo saberemos a</i>
<i>verdade</i> | However, we shall soon know
the truth |

PARA ESCREVER.

TO WRITE.

- | | |
|--|---|
| <i>Dai-me humma folha de papel,</i>
<i>humma penna, e humma pouca</i>
<i>de tinta</i> | Give me a sheet of paper, a
pen, and a little ink |
| <i>Ide ao meu quarto, e acha-</i>
<i>reis em cima da mesa tudo</i>
<i>o que vos for preciso</i> | Step to my closet, you will
find on the table whatever
you want |
| <i>Não ha pennas</i> | There are no pens |
| <i>Ha grande quantidade dellas</i>
<i>na escrivaninha</i> | There are a great many in the
standish |
| <i>Não prestão para nada</i> | They are good for nothing |
| <i>Lá ha outras</i> | There are some others |
| <i>Não estão aparadas</i> | They are not made |
| <i>Onde está o vosso canivete?</i> | Where is your penknife? |
| <i>Sabeis vós aparar pennas?</i> | Can you make pens? |
| <i>Eu aparo-as a meu modo</i> | I make them my own way |
| <i>Esta não está má</i> | This is not bad |
| <i>Em quanto acabo esta carta,</i>
<i>fazei-me o favor de fechar</i>
<i>as outras, e fazer hum</i>
<i>maço dellas</i> | While I finish this letter,
do me the favour to make
a packet of the rest |

- Que sello quer vm. que eu lhe ponha ?* What seal will you have me put to it?
- Sella-o com o meu sinete, or com as minhas armas* Seal it with my cipher, or coat of arms
- Com que lacre quer vm. que as feche ?* What wax shall I put to it?
- Fechai-as com o vermelho, ou com o preto ; seja qual for não importa* Put either red, or black, no matter which
- Tem vm. posto a data ?* Have you put the date?
- Parece-me que sim, mas ainda não a assinei* I believe I have, but I have not signed it
- A quantos estamos hoje do mez ?* What day of the month is this?
- A oito, a dez, a quinze, a vinte* The eighth, the tenth, fifteenth, twentieth
- Ponde o sobrescrito ?* Put the address
- Onde está a arêa ?* Where is the powder?
- Vós nunca tendes arêa* You never have either powder or sand
- Ahi ha alguma no areiro* There is some in the sand box
- Ahi está o seu criado ; quer vm. que elle leve as cartas ao correio ?* There is your servant, will you let him carry the letters to the post-office?
- Leva as minhas cartas ao correio, e não te esqueças de pagar o porte* Carry my letters to the post-office, and do not forget to pay postage
- Não tenho dinheiro* I have no money
- Ahi está humo moeda de ouro* There is a moidore
- Vai depressa, e vem logo* Go quickly, and return as soon as possible

PARA COMPRAR.

TO BUY.

Que quer vm. ?

What do you want, Sir?
What would you please to have?

Quero hum bom panno fino para hum vestido

I want a good fine cloth to make me a suit of clothes

Tenha vm. a bondade de entrar, e verá o mais bello panno que ha em Londres

Be pleased to walk in, Sir, you will see the finest in London

Deixe-me ver o melhor que vm. tem

Show me the best you have

Aqui tem vm. hum excellente, que agora se costuma trazer

There is a very fine one, which is much worn at present

He hum bom panno, mas a cor não me agrada

It is a good cloth, but I do not like the colour

Ahi tem vm. outra peça que tem a cor mais clara

There is another lighter piece

Agrada-me a cor, mas o panno não he forte, não tem corpo

I like that colour well, but the cloth is not strong, it is too thin

Veja esta peça ; vm. não achará em nenhuma parte outra tão boa como ella

Look at this piece, Sir, you will find none like it anywhere else

Quanto pede vm. por cada ana ?

What do you ask for it an ell ?

O seu justo preço he —

It is fairly worth —

Sr. não he meu costume pôr-me a regatear ; faça-me favor de dizer-me o ultimo preço

Sir, I am not used to stand bargaining ; pray tell me your lowest price

Já disse a vm. que aquelle he o seu justo preço

I have told you, Sir, it is worth that

He muito caro, dar-lhe-hei It is too dear, I will give
a vm. — you —

Não posso abater hum ceitil I cannot abate a farthing

Vm. não ha de vender por You must not charge that
esse preço price

Vm. quiz saber o ultimo You asked me the lowest
preço, e eu disse-lho price, and I have told you

Hora, vamos, corte vm. lá Come, come, cut off two ells
duas anas delle of it

Asseguro-lhe a vm. como I protest, on the word of an
homem de bem que sou honest man, I don't get
que não ganho nada com anything by you
vm.

Ahi tem vm. cinco moedas There are five moidores, give
de ouro, dê-me a demasia me the change

Tenha a bondade de dar-me Be pleased, Sir, to let me
outra em lugar desta, have another for this, it
porque não he de pezo wants weight

Ahi está outra There's another

A Deos, criado de vm. Farewell, Sir; your servant

PARA HUMA JORNADA.

FOR A JOURNEY.

Que especie de caminho, What sort of road is it from
d'estrada, ha daqui a — ? hence to — ?

A estrada é bella, boa The road is fine, good

É soffrivel It is tolerable

É quasi impraticavel no in- It is almost impassable in
verno winter

Agora está coberta de lama It is all over mud now, be-
por causa do degelo cause of the thaw

Não é má n'esta estação It is pretty good in this
 season

Estava coberta d'agua ainda It was overflowed a little
não ha muito tempo while ago

- Está cheia d'atoleiros* It is very boggy
É larga ou estreita a estrada ? Is the road broad or narrow ?
É espaçosa It is wide
É commoda It is convenient
Os caminhos não são muito bons The roads are very indifferent
Encontrão-se boas estalagens na estrada ? Are there any good inns upon the road ?
Ha boas e más There are some good and some bad ones
São soffríveis They are tolerable
Em geral são muito más They are generally very bad
Há pela estrada cidades notáveis ? Are there any remarkable towns on the road ?
Offerecem ellas alguma cousa curiosa ? Is there anything interesting in them ?
Que carruagem posso tomar d'aqui a— ? What conveyance can I have to— ?
Póde tomar um lugar na diligencia You can take a place in the stage-coach
Póde ir pelo caminho de ferro até— You can go by the railroad as far as—
Va pelo barco de vapor, até a— Go by the steam-boat as far as—
Pode tomar a posta You may travel post
Passa-se por muitas cidades ? Do we go through many towns ?
Ha perigo na estrada ? Is there any danger upon the road ?
A estrada é segura ? Is the road safe ?
Sim, senhor ; e muito frequentada Yes, sir ; it is a great thoroughfare
Não ha que ter medo de ladrões There is no danger of robbers

- Com tudo, sempre será bom* However, you had better not
não atravessar a mata de travel in the forests by
noite night
- São bem servidas as postas ?* Are the post-houses well pro-
 vided ?
- Póde-se contar com cavallos* Can we depend upon having
de muda ? fresh horses ?
- É necessario esperar muito* Shall we have to wait long
tempo pelos cavallos ? for horses ?
- Quanto se paga por cavallo ?* How much must be paid for
 each horse ?
- Um franco e meio por posta* One franc and a half per
 post
- Quanto se dá aos postilhões ?* How much must be given to
 the postilions ?

DA CEA E DA POUSADA.

OF SUPPER AND LODGING.

- Com que assim estamos che-* So, we have arrived at the
gados á estalagem inn
- Apeemo-nos, senhores* Let's alight, gentlemen
- Pega nos cavallos destes* Take these gentlemen's horses,
senhores, e trata delles and take care of them
- Vejamos agora o que vm.* Now let's see what you'll
nos ha de dar para cear give us for supper
- Hum capão, meya duzia de* A capon, half-a-dozen of pi-
pombos, huma salada, seis geons, a salad, six quails,
codornizes, e huma duzia and a dozen of larks
de calhandras
- Querem vmces. mais alguma* Will you have nothing else ?
cousa ?
- Isto he bastante, dai-nos* That's enough, give us some
algum vinho que seja bom, good wine, and a dessert
e huma sobremesa

Deixem vmes. isso por minha conta, eu lhes prometo que fiquem bem servidos Let me alone, I will please you, I warrant you

Alumia aos senhores Light the gentlemen

Dai-nos de cear o mais depressa que for possivel Let us have our supper as soon as possible

Antes que vmes. tenham descalçado as botas, estará a cêa na mesa Before you have pulled your boots off, supper shall be upon the table

Tende cuidado que tragão para cima as nossas malas e pistolas Let our portmanteaus and pistols be carried up stairs

Descalçai-me as botas, e depois ireis ver se tem dado algum feno aos cavallos Pull off my boots, and then you shall go to see whether they have given the horses any hay

Levai-os ao rio, e tende cuidado que lhes dem alguma avêa You shall take them to the river, and see that they give them some oats

Eu terei cuidado de tudo, estejam vmes. descansados I will take care of everything, do not trouble yourself

Senhores, a cea está prompta, está na mesa Gentlemen, supper is ready, it is upon the table

Nós vamos já We will come presently

Vamos cear, senhores, para nos hirmos deitar cedo. Let us go to supper, gentlemen, that we may go to bed in good time

Sentemo-nos, senhores, sentemo-nos á mesa Let us sit down, gentlemen, let us sit down at table

Dai-nos de beber Give us some drink

A' saude de vmes., meus senhores To your health, gentlemen

He bom o vinho? Is the wine good?

- Não he mau.* It is not bad.
O capão não está bem assado. The capon is not done enough.
Dai-nos humas poucas de laranjas, e hum pouca de pimenta. Give us some oranges, and a little pepper.
Porque não come vm. destes pombos? Why do you not eat of these pigeons?
Eu tenho comido hum pombo, e tres calhandras. I have eaten one pigeon and three larks.
Dize ao estalajadeiro que lhe queremos fallar. Tell the landlord we want to speak with him.

DO SALTAR E DO CORRER. OF LEAPING AND RUNNING.

- Hora vamos, quer vm. saltar?* Come, will you go and leap?
Não he bom saltar logo depois de comer. It is not good to jump immediately after dinner
De que modo de saltar gosta vm. mais? What leaping do you like best?
O mais commum he a pés juntos The most usual is with one foot close to the other
Quer vm. que saltemos só com hum pé? Shall we hop with one leg?
Como vm. quizer As you please
Este he hum salto muito grande This is a very great leap
Quantos pés saltou vm.? How many feet have you leaped?
Mais de quatro More than four
Aposto que salto por cima daquelle barranco I wager I leap clearly over that ditch
Vm. salta com hum pau comprido You jump with a long stick
Demos hum carreira Let us run races

- Quer vm. que corramos a pé,* Shall we run on foot, or on
ou a cavallo? horseback?
- De huma e outra sorte* Both ways
- Diga vm. donde se ha de* Appoint the race
começar, e onde se ha de
acabar
- Começemos a correr daqui* This shall be the starting-
place
- Correremos ate chegar a esta* This tree shall be the goal
arvore
- Tenho corrido trez vezes* I have run three times from
desde o lugar assinalado até the starting-place to the
a arvore tree
- Vm. não esperou pello sinal* You did not stay for the
para principiar a correr signal to start
- Aquelle cavallo correu muito* That horse has run his race
bem very well
- Quantas carreiras tem elle* How many heats has he
dado? run?
- Tres ou quatro.* Three or four.
- Vm. tem ganhado.* You have won the plate.

CARTAS

LETTERS

DE

ON

COMMERCIO.

BUSINESS.

Londres, 30 de Janeiro de 1827.

The 30th Jan. 1827.

Senhor F. F.

Mr. F. F., London.

Recebi as suas de 3 e 5 do passado, no dia 5 do corrente, vindas pelo navio F. P., capitão B. B.; pelas quaes vejo, Vmce. pretende carregar as fazendas que recommendei ao seu cuidado pela minha ultima, no primeiro navio para esta.

Inclusas remeto a Vmce. mais algumas amostras, porrem dezejo que queira recomendar ao tintureiro, que as cores sejam vivas e firmes.

Pelo ultimo navio que daqui partio lhe remeti a conta de venda da sua partida de

Yours of the 3rd and 5th of last month, came to hand on the 5th current by the ship F. P., Captain B. B.; and therein I take notice, that you intend to put on board the next good ship bound hither, the goods I recommended to your care in my last. Herewith I send you more patterns; but I would desire you to be solicitous with your dyer, that the colours may be lively and durable. By the last ship I remitted you account of sales of the par-

meias de seda, e das tres caixas de chapeós, pelo navio A; e achando Vmce. algumas partidas, de qualquer destes dous generos, que lhe agradem, as pode mandar, pois são agora mui procurados; deve com tudo ter muito cuidado em que sejam da ultima moda. Tenho verificado o ajuste das 20 pipas de azeite da safra proxima, para partirem pelos primeiros navios: igualmente tenho carregado no navio N., Capitão F., as suas 20 pipas de vinho tinto; assim como tambem as doze e tres quartos de branco, cuja factura remeto inclusa: os conhecimentos lhos remeterei pelo correio. Heide estimar chegue tudo a salvamento. He quanto por hora se me offerece a dizer-lhe; no entretanto sou
De Vmce. muito
Venerador e Criado,
N.

Senhor Diego Jones.

Vou por esta avisar a Vmce. que pelo navio Derby, lhe remetti duas saquinhas

cel of silk stockings, and the three boxes of hats, by the ship A.; and if you meet with a parcel of either, or both to your mind, please to send them, such articles being now in demand; but great care must be taken of the fashion and make. I have taken care to secure your twenty pipes of oil for the first ships in the season, and put on board the ship N., Capt. F., your twenty pipes of red, and twelve pipes and three quarter casks of white wine, of which the Invoice goes herewith, and the bills of lading shall be sent by the post, and I hope will come safe to hand; which being all that is necessary at present,

I remain, Sir,

Your humble servant,
 N.

Mr. James Jones.

Sir,

These will advise you, that by this ship, the Derby, I have made the return of

de diamantes, importando em pagodas 4,396. 25 fan. 10 casks, em retorno dos seus fundos em meu poder; os quaes fiz registrar nos livros da companhia, em conformidade com as suas ordens.

Inclusos achará o conhecimento, factura, e a sua conta corrente fechada, que desejo cheguem a salvamento, e me alegrarei de que faça grandes interesses.

Como eu estou para voltar para a Europa, á minha chegada a Londres, terei a honra de o ver, e lhe darei então huma relação exacta do commercio da India.

*Tenho o gosto de ser,
De Vmce. reverente Crdo.
e Venerador.*

*Forte de S. Jorge,
12 de Jan., 1826.*

your stock in my hands, viz.: two bulses of diamonds, amounting to pagodas 4,396, 25 fan. 10 casks, having registered them according to your order in the company's books; inclosed is a bill of lading, together with invoice, and your account current closed, which I wish may come safe to you, and turn to a good account. As I am returning to Europe, on my arrival in London, I shall have the honour to see you, and give you an exact account of the trade in India.

I am, Sir,
Your humble Servant.

Fort St. George,
Jan. 12, 1826.

Lisboa, 4 de Março de 1825.

*Sñr. João Ferrier,
Londres.*

Lisbon, March 4, 1825.

*Mr. John Ferrier,
London.*

Sir,

Acho-me favorecido com a sua de 3 do passado, e vejo, que em execução ás minhas

I am favoured with yours of the 3rd of last month, and find, in compliance with

ordens, Vmce. tem comprado os quinhentos barris de arenques de fumo a 11l. por last. Estou certo que esse he o menor preço por que Vmce. os pôde obter, e não tenho a menor duvida que hão de corresponder na sua qualidade.

O meu navio se está a aparelhar para os ir buscar, e visto elle não demandar mais de nove pés d'agua, poderá mesmo carregar no seu caes (como Vmce. teve a bondade de me dizer), o que poupará quatro pennys por barril, de despesas. Julgo que elle poderá carregar sette centos barris, ou mais. O capitão, visto não ter despesas a fazer, não necessitará de dinheiro.

Agradeça-lhe muito a sua informação relativamente ao cambio entre Londres e esta praça, mas como julgo as remessas sobre o Exchequer hum pouco arriscadas, Vmce. se servirá sacar sobre mim ao cambio mais vantajoso possível, ficando na certeza, que as suas letras serão

my order, you have bought the five hundred barrels of red herrings, at £11 per last. I make no doubt, but that was the lowest price you could get them for, and the goodness of them corresponds. My ship is getting ready with all speed to go down to fetch them, and she may be laden at your quay, as she draws no more than nine feet of water (as you are pleased to mention), which will save the charge of fourpence per barrel; I judge she will carry seven hundred barrels, or more. The captain will not have occasion for any money, so will want no supply. I thank you for the information you gave me in relation to the exchange between London and this place; but as I look upon the remittance of the money hence as hazardous in Exchequer Bills, you will be pleased to draw on me at the most commodious exchange possible, and your bills at the usual course,

pagas com a pontualidade do costume.

*Tenho o gosto de ser
De Vmce. mto. attento Venor.*

which shall meet with all
due honour from,

Sir,
Your humble servant.

Londres, 18 de Março de 1826.

*Sñr. J. Morrice,
Cadiz.*

London, March 18, 1826.

*Mr. J. Morrice,
Cadiz.*

Sir,

Tenho recebido em seu devido tempo as suas diferentes cartas, assim como tambem a minha conta corrente, a qual tenho lançado nos meus livros em conformidade com Vmce.

A sua ultima he de 29 do passado, e nella me manda o recibo das tres lettras, importando em seis mil peças de oito, que meu irmão Jozé lhe remeteu por minha conta e ordem: espero fazer triste negocio com ellas depois de hum desembolço de tanto tempo, e com hum cambio tão desfavoravel. Acho que os limites que elle lhe deu, forão muito abaxo do cambio, e preço da prata: porem, visto eu ter esperado todo este tempo, e não haver probabilidade de hum ou outro

Your several letters came to hand in due time, as did my account current, which I have noted in conformity with you. Your last to me was of the 29th ult., wherein you give me receipt of the three bills, amounting to six thousand pieces of eight, which my brother Joseph sent to you for my account and by my order. I shall make but a sad bargain of them, after so long a disbursement; besides, they cost me a dear exchange. I find his limits to you were much under the price of plate and exchange; now since I have waited all this time, and there being no probability of their falling, be pleased to send my money, as the ex-

bairar, Vmce. se servirá remetter-me o meu dinheiro, ao cambio corrente, para esta praça, ou Amsterdam, como lhe parecer mais conveniente aos meus interesses.

Se o preço da cochonilha, ou da prata descesse tanto, que Vmce. julgasse ser mais conveniente para mim, empregar o meu dinheiro em qualquer destes dois generos, doque remeter-me letras, nesse caso o poderá fazer, deixando eu isso inteiramente á sua disposição, na certeza de que tratará dos meus interesses com o mesmo disvelo como se fossem seus proprios.

Estimaria saber da chegada do camboy, porque poderia ser produzisse alguma mudança favoravel no commercio, e que cada hum podesse fazer uso dos seus capitaes ; pois ao presente as circumstancias não convidão a nada. He quanto por agora se me offerece a dizer-lhe. No entretanto tenho o gosto de ser

*De Vmce. mto. attento
Venor. e Criado.*

change comes, either for this place or Amsterdam, which you judge will turn most to account. If the plate or cochineal should fall to a price which you may conceive will answer better than by remittance at a due exchange, in such case invest my money in either of them ; this I shall leave entirely to you, being persuaded you will act in my affairs as if they were your own. I should be glad to hear of the fleet's arrival ; for perhaps it might give some favourable turn to business, so that one could make some use of one's money, for at present it does not invite one to anything ; which is all from,

Sir,

Your humble servant.

Londres, 3 de Abril de 1826.

Senrs. Mills & Cia.

Porto.

Esta serve de informar a Vmces., que de sexta feira a oito dias se hão de abrir os livros do Banco de Inglaterra, para pagar os dividendos vencidos até aquelle dia, em que eu não deixarei da receber o que lhes pertence dos juros respectivos até a esse tempo, em virtude dos poderes que me conferirão para esse fim, e depois de os ter recebido, lhos remeterei.

Deos guarde a Vmces.

mtos. annos.

De Vmces.

mtto. Venor. e Crdo.

London, 3rd of April, 1826.

Messieurs Mills & Co.

Oporto.

This may serve to inform you that the books will be opened at the Bank of England on Friday se'n-night, to pay the dividends due up to this time to the parties concerned, when I shall be ready to receive whatever belongs to you both, with the respective interests thereon, by virtue of your powers given to me for that purpose, and on receipt thereof, shall remit the same to you, whom God preserve many years.

Your most humble servant.

HUM ESCRITO, OU BILHETE ABERTO, A HUM AMIGO OU VEZINHO, EM QUALQUER OCASIÃO.

Ao Senr. G. S. que seu creado T. M. lhe roga o favor de lhe enviar pelo portador

de que agora precisa, e por que lhe ficará muito obrigado.

A SHORT OPEN NOTE OR MESSAGE TO A FRIEND OR NEIGHBOUR, FOR ANYTHING, UPON OCCASION.

To Mr. G. S. that his most humble servant, T. M. desires the favour of him to send by the bearer

having immediate occasion for it, and by which he will greatly oblige him.

PART IV.

CONTAINING

SEVERAL USEFUL AND ENTERTAINING PASSAGES.

COLLECTED FROM THE BEST PORTUGUESE WRITERS.

ENTRE os bons dítos de Souzeni, poeta Persiano, se conta, que bebendo com outro poeta, seu amigo, certo licor, se queixava, de que era muito quente e dizendolhe, Amigo, pobre de ti, “que daqui a poucos dias te farão beber no inferno agoas sulfureas e ardentes, que te abraçarão as entranhas”—Não importa,” replicou Souzeni; “bastará que me lembre algum dos teus versos, que ellas se farão mais frias que neve.”

Catharina Parthenay, sobrinha da celebre Anna Parthenay, deu esta bella resposta a Henrique IV. “Saiba vossa mag^{de} que eu sou muito pobre para ser sua consorte; e que ao mesmo tempo descendo de huma familia muito illustre para ser sua dama.”

Huma Princeza Catholica, e de rara virtude, vendo reduzido o Marechal de Saxonia ás agonias da morte, disse, que era para sentir o não se poder rezaer hum *D*

profundis pella alma de hum que tinha feito cantar tantos
Te Deum.

A Dom Christovão de Moura, Marquez de Castello Rodrigo, e Vice-Rey de Portugal por Dom Philippe Terceiro, indo por hum sala do Paço de Lisboa, hum soldado honrado, que tinha bem servido na India, lhe dava hum memorial, e pedia, que se lembrasse dos seus papeis, porque havia largo tempo, que andava pretendendo. Respondeo-lhe o Marquez, que havia muita Gente para despachar, e não se podião despachar todos com brevidade; o soldado adiantando o passo se atravessou diante sem descomposição, e fazendo parar o Vice-Rey lhe disse com grande confiança: “Senhor Dom Christovão, despache V. S. os homens, e deixe a Gente.” O Marquez aceitou o memorial, e o despachou no mesmo dia.

Mandando hum Fidalgo em Lisboa abrir em hum rua os Alicerces para se fazerem humas casas, sem licença da camera, passando por alli o procurador da cidade, poz pena aos officiaes, que não trabalhassem na obra sem licença dos Vereadores; e os officiaes dizendo-o ao Fidalgo, mandou-lhes elle que não deixassem de trabalhar, e que não fizessem caso do que dizia aquelle villão ruim; tornando o procurador da cidade por alli e achando os officiaes trabalhando, mandou que dessem com elles no tronco; e não faltando quem lhe contasse o que o Fidalgo dissera, teve-o em olho; e no tempo que elle hia atravessando pello Rocio para sua casa, sahio-lhe ao caminho a cavallo, e com hum lança que levava, dando na sua sombra, lhe disse: “Porque o que dissestes foi em minha ausencia, dou em

vossa sombra ; se mo tivesseis ditto no rosto, dera na vossa pessoa.”

Abou Hanifah, o mais celebre doutor dos Mussulmanes, tendo recebido huma bofetada, disse ao que o tinha insultado : “ Eu poderia vingar-me, pagando-vos na mesma moeda ; mas não o quero fazer. Poderia accusar-vos ao calife ; mas não quero ser accusador. Poderia nas minhas oraçoens queixar-me a Deos desta affronta ; mas nem isso quero fazer. Por fim, poderia pedir a Deos, que se quer no dia do juizo vos castigasse ; porem o mesmo Senhor me livre de semelhante pensamento ; mas antes, se succedesse que neste instante chegasse aquelle formidavel dia, e se a minha intercessão tivesse alguma efficacia para com Deos, não quizera por companheiro senão a vós para entrar no Paraiso.” Que admiravel exemplo para os Christãos aprenderem a perdoar as injurias !

Da Peregrinação.

Passadas que se dão peregrinando, são degraos para a casa do desengano. Das suas fontes sahem os rios muito pequenos, e crescem correndo, e levão mares ao mar. Homens que da sua terra não sahem, são navios, que acabão no estaleiro. A sabedoria, como vinda do céo, anda neste globo terrestre peregrina ; não he facil acha-la senão peregrinando ; errando por este mundo, se apprende o não cometter erros. Vapores, que na terra eram lodo, apartados della se fazem estrellas. Aos homens que querem luzir, deve a patria servir, como aos planetas o horizonte, de berço, para ensayo do seu luzimento ; longe do ponto ortivo e remontados a mais alta região apurão as influencias, e duplicão as luzes. Que

nome terião hoje no mundo Socrates, Pithagoras, e Platão, e outros sabios da antiguidade, se a modo de cepos, ou troncos, que aonde nascerão fazem raiz e no seu primeiro chão apodrecem, não buscarão fora da Patria as noticias, que lhes faltavão. Não se ornára Hercules com os despojos dos Monstros que domou, se os não fôra buscar pelo mundo; a sua dilatada viagem devem os Argonautas a conquista do vello de ouro. Se não correrá Ulysses remotos climas, fora a Aldea de Ithaca de toda a sua gloria o theatro. Homens perpetuamente caseiros, são gallos que só sabem do seu poleiro. Sabios peregrinos, imitão no seu curso as fontes que passando por veas de prata, ouro, esmeraldas, e saffiras, tomão, e comsigo levão a flor de suas preciosas qualidades. Zombe embora Plutarco dos que louvão a peregrinação, e diga, que se parecem com os que julgão as estrellas errantes mais nobres, e felices, que as fixas. Não ha escola mais util para a vida, que as muitas vidas ou modos de viver, que na variedade das Naçoens se observam. Vem-se muitas cousas nunca vistas, aprendem-se muitas que se não sabião, faz-se o homem capaz de toda a casta de negocios, e folga de ver este mundo antes de sahir delle. Até para os principes, que das suas cortes fazem na terra o seu paraíso, bom he que peregrinem, para conhecerem o mundo, que elles governão. Os commodos, as delicias, os obsequios dos subditos, podem dar a conhecer a hum homem que nasceo soberano, mas com este conhecimento, não o fazem digno da soberania: se não sahira Alexandre da sua Macedonia, não passára dos limites de regulo, e não chegára a avassallar o mundo.

Do Tempo futuro.

Trate o homem do presente, e não queira penetrar no futuro; quem de tão longe põe a mira, não pode dar no alvo. Muitas vezes bom he ignorar o que ha de succeder; porque se for bom, a dilação he tormento; e se for mau, o trabalho he sem proveito. Para futuros não ha segurança. Ao Embaixador, que na guerra movida por Luiz XI. Rey de França, a Carlos Duque de Borgonha, procurava attrahir ao Emperador Frederico, com promessa de se repartirem com elle os despojos, e os estados, respondeo o dito Emperador com este apologo: “Tres caçadores com a esperanza de apanharem hum urso, se comprometterão na repartição delle. Chegados á boca da caverna, sahio a fera com tão grande impeto, que hum dos caçadores botou a fugir, outro subio a huma arvore, e o outro se estendeo no chão fingindo-se morto; chegou-se o urso a elle, poz-lhe o focinho no nariz, e nos ouvidos, e não lhe conhecendo folego, nem sinal de vida, o deixou por morto. O que estava na arvore disse ao companheiro; homem, que te disse o urso, quando te fallou á puridade, com o focinho nos ouvidos? Disseme que era mal feito, dispor da pelle e carne do urso, antes de o verem morto.” Com isto o Emperador deu a entender ao Embaixador, que era preciso apanhar primeiro ao Duque de Borgonha, que depois se trataria da repartição dos seus estados. Dos successos do tempo futuro só Deos tem certeza.

Dos Ricos.

Em lugares estereis, sem hervas nem plantas, produz a natureza o ouro, para mostrar que os amadores das riquezas não têm fé, nem honra. Os ricos facinorosos, que ainda que celebrados nas historias, são o opprobrio da sua

posteridade, poderão ter boa fama, se lhes não facilitára este metal a execução de seus danados intentos. Em todas as idades forão as riquezas antagonistas da virtude; ellas inventarão os mais enormes delitos; ellas ensinarão os filhos a tirar a seus pais a vida; ensinarão os poderosos a opprimir os innocentes, arruinar as familias, saquear os templos, e despir os altares; ellas induzirão os amigos a que faltassem á fé, incitarão os vassallos a negar aos principes a obediencia, aos libidinosos derão meynos para violar a pudicicia das donzellas, e estragar a honra dos maridos; finalmente ellas, ainda que boas para a vida civil, são causa de todos os males; e posto que os sabios se souberão aproveitar dellas, a cobica, e o mau uso das mesmas, encherão o mundo todo de criminosos. Homens ricos ordinariamente se perdem, por terem muito, e saberem pouco; desprezão o saber, porque lhes parece, que para todo o genero devida lhes basta o ter. A Aristippo perguntou Dionysio, porque razão os philosophos frequentavão as casas dos ricos, e não os ricos as dos philosophos. Respondeo Aristippo, que os philosophos conhecem o que lhes falta, e os ricos ignorão o de que necessitão. Senhores ricos, e philosophos pobres, não podem fazer cousas grandes, porque a estes lhes falta dinheiro, e áquelles espirito. Dizia Diogenes, que muitos ricos são como as plantas, que nascem em desertos e despenhadeiros, porque dos frutos que ellas dão não comen os homens, mas corvos, milhafres, e feras; tambem as riquezas de muitos não são para sujeitos benemeritos, mas para chocarreiros, espadachins, rufões, e meretrizes.

*Estado da Lusitania até ao Tempo em que foi reduzida em
Provincia Romana (Por A. C. do Amaral.—Extrahido
das Memorias da Academia de Lisboa.)*

Huma historia sincera envergonha-se da gloria vã, que se busca em antiguidades mentirozas: degosta-se desses sonhos agradaveis, pasto de huma esteril recreação; e se saborea só com a verdade pura. Tal he a sorte deste escrito, derigido a fazer presentes aos Portuguezes os verdadeiros costumes, e Leis de seus Maiores: rejeita tudo quanto a impostura, ou a credulidade moderna lhe conta dos Seculos, que a Providencia quiz esconder-lhe: e se contenta com as escassas memorias, que pode colher dos raros monumentos antigos que lhe restão. Não tenta entrar pelas espessas trevas dos primeiros 36 Seculos do mundo, em que não acha quem o encaminhe. Pois que os Hebreos unicos guias Seguros, que introduzem em muitos outros paizes, nem hum só passo dão para este que habitamos; e apenas dão motivo a conjecturar, que das Colonias sahidas do Oriente para povoar a terra, algumas se estenderão até a esta extremidade; mas nem donde, nem quando viessem o pode colher a historia.

Não acha depois dos Hebreos outros de quem se fie, senão os Romanos: e ainda estes pouco lhe sabem dizer de hum Paiz tão apartado, em quanto a ambição de o senhorear os não avizinha a elle: mal conservão huma obscura tradição de que a estas partes vierão Celtas, Iberos, Persas, Lusos, e Gregos: de huns apenas ficara resto na derivação do nome; de outros na herança de alguns costumes. A navegação com que alguns Povos do fundo do Mediterraneo começam a enriquecer, os traz até estas ultimas Costas, e vai logo espalhar pello Mundo a fama das ricas minas, e do fertil torrão deste Paiz desconhecido ainda, antes que da qualidade de seus

habitantes: não tarda com tudo a mostra-se esta; continúa a vir em busca dos thesouros descobertos a ambição estrangeira; e vê erguer daqui, quaes feras acossadas nos seus covis, homens bravos para defender os bens que a Providencia lhes destinára.. E esta he a primeira scena que se nos representa no Terreno Lusitano; hum Campo de Batalha, continuada já com os Fenicios, já com os Carthaginezes; que depois de disputarem por largo tempo com estes Barbaros a sorte das armas, os deixão ainda por domar aos Romanos quando lhes cedem a conquista do Mundo. Mas ao justo motivo da defeza propria succedem depois outros, que facilmente poem as armas na mão a huns homens, a quem a falta do commercio e de artes quasi não deixa outro meio de enriquecer, que a pilhagem; nome com que muitas das suas guerras são infamadas pelos Povos mais polidos que elles. E o mesmo habito de peleijar lhes vai alimentando hum natural feroz, que já os não deixa accomodar com o socego da paz, e que os faz buscar inimigos dentro em caza, quando lhes faltão os de fóra.

Estes vicios, e virtudes de guerra, he o que de principio nelles distinguem os Romanos, não os vendo senão armados no campo; e de que não podem deixar de dar testemunho estes mesmos vaidosos desprezadores de tudo o que não he Romano. Mas em fim á medida que se lhes chegão mais perto, e se envolvem com elles, já vão divisando por entre alguns claros que as armas deixão, a forma do seu governo interior.

Vem que este Terreno, que designão pelo nome de Lusitania, he habitado de Povos differentes independentes huns dos outros, e governados cada hum por suas Leis, e costumes particulares; leis raras, e costumes singelos, ainda com a marca da Natureza não contrafeita.

Como a segurança propria he quem só forma estes

corpos, não largão da liberdade que receberão da natureza, mais que o puramente preciso para conservar essa mesma segurança. A guerra a que são dados he que os obriga a criar hum Superior, a que jurão fidelidade; mas conseguida a paz, expira o governo do General, e a obediencia dos Soldados.

Se ha que estabelecer de novo para o bem commum da Sociedade, servem-se do meio usado das puras Democracias, Assembleas geraes, em que cada pessoa tem o arbitrio de approvar, ou rejeitar o que se propõe: e ainda nesta acção respira o ar militar, em que são criados; hum bater da espada no broquel he o signal de approvação; hum sussurro inquieto o de desapprovar.

A' simplicidade da Legislação segue a das penas; são os reos do crime capital apedrejados, e para que o horror do crime se extenda alem ainda do castigo, todo o que passa depois da execução he obrigado a lançar alguma pedra sobre o cadaver do justicado.

Não desmente da parte Legislativa, a do Commercio interior ainda pouco sujeito a fraudes; não os move a contratar a sede insaciavel do ouro, que mal conhecem: as mutuas necessidades, a que só procurão soccorrer, os ensina a trocar entre si as cousas precisas á vida. Estas lhes dictão tambem o que devem conceder ao corpo; comeres, e bebidas simples, quaes a Natureza as produzia: vestidos sem mais estudo que o do fim para que os usão; cama sem regalo, nem despeza; emfim a tudo o preciso para o conservação se accode com o menos apparatus que pode ser.

A esta sobriedade bem propria de si para dar a saude, e vigor do corpo, ajuntão o trabalho aturado; os homens o da guerra quasi continua, e nos intervallos della o de exercicios semelhantes á guerra; as mulheres o da cultura dos campos, o de todo o trato domestico, que com discreta

economia lhes he cedido pelos homens occupados com as armas. E se faz memoria dos seus bailes, e cantares não são tanto fructo do ocio, como do innocente prazer da vida social.

Deste modo sobrio e trabalhado de vida era consequencia a raridade de doenças : para alguma, que accaso haja, não he venal a cura, nem o remedio, não se tendo alguem por desobrigado de concorrer para hum officio de rigorosa humanidade; he o enfermo exposto em publico; e os que tem sido feridos do mesmo mal ensinão os remedios com que conseguirão a saude.

Nos que habitavão as vizinhanças do Minho, como
 erão os Gronios, ou Gravios, os Amphilocios, e outros, se
 vêem assaz retratados os costumes dos Gregos, de quem os
 Antigos querem que elles descendão: Jogos, e certames
 publicos, cazamentos, arte de augurar tudo he de Gregos.
 Idolatras como seus Maiores, nada conservão da Religião
 pura que a Razão lhes mostrára, mais que o reconheci-
 mento de que a hum ente maior que elles, a que devem
 dar culto: porem estragado este natural sentimento pela
 corrupção do coração, imaginão Divindades indignas, a que
 honrão com hum culto igualmente indigno. Se querem
 dar-lhes graças pello feliz successo de huma batalha, as
 mãos direitas dos prisioneiros são o triste trofeo que lhes
 levantão. Se antes de qualquer acção procurão saber o
 seu bom ou mão exito, dentro ás entranhas de hum
 inimigo he que vão buscar este fatal segredo: se querem
 fazer religioso hum juramento, he preciso que as entranhas
 quentes de hum homem, e de hum cavallo lhes sirvão de
 banho, em que depois de mettidas as mãos, as põem sobre
 o altar, junto ao qual se deve fazer esta ridicula cerimonia.
 Emfim, he sempre sangue o que applaca huns Deoses,
 que estes Idolatras guerreiros formavão á sua semelhança.

Estes são os poucos vestígios, e quasi apagados, que

se encontram dos costumes domesticos dos Lusitanos, que de ordinario só se vião no campo de batalha, detendo, ou fazendo retroceder os passos aos Conquistadores do mundo. Mal o poderá crer quem mede a força de hum Estado pelo fausto de seus habitantes, pela magnificencia de suas obras, e por todo o esplendor que encanta os sentidos; quem não avalia quanto pode hum Povo, em que todos os individuos são aptos para a defesa da Patria, em que ha tantos Soldados como homens endurecidos todos no trabalho, e todos animados do amor da liberdade.

Hum povo como este foi o que sem arte, e sem disciplina, em tendo na frente hum homem que o soubesse mandar, escarneceu por muitas vezes das tropas mais bem reguladas, e deu muitos dias de magoa e de desluzte aos soberbos Romanos. Viriato, Sertorio, e ainda outros de menos nome forão instrumentos da gloria Lusitana, que sobrepujando á emulação ficou eternizada nos escritos de seus mesmos inimigos, e nos marmoreis que o tempo consumidor não acabou de gastar.

Por mais de Seculo e meio andarão os Romanos na porfiada lida de subjugar este ultimo pedaço da Hespanha que já contão toda por huma porção certa dos seus dominios; todos os annos lhe nomeão Governador; mas por mais que tentem mandar Pretor como para Provincia pacifica, a cada passo se vem obrigados a lhe mandar Consul armado; depois de terem separado o seu Governo do de quasi todo o resto da Hespanha. E se de quando em quando algum destes Generaes consegue a gloria de a pacificar, e sujeitar ás Leis Romanas, pouco tempo lhe dura verde o louro; na sua mesma cabeça lhe murcha, ou ao mais tarde na de seu successor: até que a longa experiencia os desengana, que he preciso mudar de systema; e que só costumando primeiro os Lusitanos a se sujeitar como

amigos, he que os poderão insensivelmente ir passando a obedecer como Vassalos.

Sobre a Poesia Bucolica dos Poetas Portuguezes.—Por Joaquim de Foyos. Extrahido das Memorias de Litteratura da Academia de Lisboa.

Assim como entre as duas especies de oração, por que o homem tanto excede aos outros animaes, se cultivou primeiro o Verso, assim de todas as sortes de Poesias parece ter sido primeira a Bucolica. Ainda que o genero humano não nasceo da terra, e dos duros troncos des arvores, como imaginarão muitos Poetas, e parece que chegarão a crer alguns Filósofos; com tudo depois do diluvio, espalhados os homens por toda a face da terra, e perdidos pouco a pouco os conhecimentos que herdarão de seus maiores, e só conservarão na Sociedade, he sumamente provavel, que huma grande parte delles viesse successivamente a passar por estes tres generos de vida; Selvagem, Pastoral, Agricola. Os muitos Povos, que ainda hoje habitão, e se achão na primeira, e segunda destas vidas, confirmão a verdade desta conjectura. Mas o homem, vivendo huma vida silvestre nos bosques, separado de toda a Sociedade, e sustentando-se unicamente de caça, e dos fructos espontaneos da terra, nem se acha em circumstancias de adiantar os seus conhecimentos, nem tem tempo para cultivallos, occupado, e attento todo em buscar o necessario fysico, que não pode achar sem muita difficuldade, e trabalho. E ainda que aconteça, que por vezes lhe sóbre algum espaço livre destas continuas fadigas, satisfeitos todos os seus naturaes desejos e appetites, cansado o corpo, e entorpecidos os membros, lhe entorpecerão juntamente as faculdades da alma, desacostumadas a discurrir e a exercitar-se em outros objectos, e se entregará docemente ao somno. Não succederá assim aos Pastores,

que tendo gado que com seu leite lhes subministre o sustento, e com suas pelles o vestido, passarão huma boa parte da sua vida quietos e descansados, sem mais outro cuidado que o de conduzir e defender os seus rebanhos e manadas. Obrigados de necessidades mutuas, e attrahidos do natural deleite que causa a companhia dos que têm as mesmas precisões que nós, e nellas nos podem dar algum auxilio, e recebello, se chegarão, quando o permittir a abundancia dos pastos, huns para os outros, communicarão entre si os seus pensamentos, e desejos, praticarão sobre as cousas que mais amão, e celebrarão a sua felicidade.

Huma vez juntos os homens, e em ocio, contentes, e sem canção, impossivel he, que não inventem diversos jogos, e toda a sorte de desenfado e recreação para evitar o tédio de huma vida socegada e satisfeita. Entre estes divertimentos não devia ter ultimo lugar a Poesia. As faculdades do homem têm huma natural disposição para ella; ou a Poesia consista na imitação, como querem Platão e Aristoteles, ainda que clara e distinctamente nunca nos dissessem o que esta imitação seja; ou em huma oração levantada sobre as expressões vulgares, invertida com figuras, e harmoniosamente modulada, e compassada com o metro e com o rhythm. Em qualquer destas cousas que façamos consistir a Poesia, ou em todas ellas, para todas recebo o homem da Natureza huma admiravel propensão.

As nossas sensações são não sómente a origem e fundamento de todas as nossas idéas, mas transformando-se de diversos modos, são todos os nossos juizos e raciocinios, as nossas artes, as nossas Sciencias, e, em huma palavra, tudo quanto sabemos e conhecemos. Mas a imitação he huma sensação facil, e para que está disposta a conformação dos nossos órgãos e das nossas potencias, e por consequencia huma sensação que nós achamos por

extremo grata e delectavel. Deste mesmo principio se segue outro, o qual aqui igualmente pertence, e vem a ser, que he natural ao homem não so a oração, e a harmonia, mas *tambem* essa mesma oração variada com differentes tropos e figuras ; isto he, com diversos modos de exprimir as cousas, e os pensamentos, já com a mesma harmonia, isto he, com o *rhythmo*, e já com o metro.

Conhecer-se-ha claramente a dependencia que estes dous principios têm entre si, se considerarmos, que a imitação (a qual eu já mostrei ser hum exercicio sumamente gostoso ao homem, e hum modo facillimo assim de elle aprender como de communicar aos outros os seus sentimentos), huma vez feita, e praticada com a oração, traz necessariamente com-sigo todas aquellas variedades da mesma oração que apontei acima. Daqui vem affirmarem agudamente, e com razão justissima, os mais celebres Filósofos que quizerão descer a discussões deste genero, que a Poesia era tão antiga como o genero humano. Certamente parece ter nascido logo com as primeiras Sociedades, que elles formarão, e quando elles conservavão ainda muito, assim da rusticidade como da singeleza e innocencia natural. Do que parece ou claramente provado, ou deduzido com assaz probabilidade, que a Poesia nasceo e se inventou entre Pastores. Mas em que genero de Poesia se exercitarão estes primeiros homens? Não será difficil conhecello, se reflectirmos qual seria a materia que, segundo as circumstancias em que se achavão, se lhes offerencia para os seus cantos. Aristoteles foi de parecer, que dos primeiros inventores os que tinham genio elevado imitavão acções illustres, e feitas por personagens grandes, e pelo contrario os que tinham engenho mais rasteiro cantavão as acções dos homens vis, em cujo vituperio compunhão obras ridiculas, assim como os outros se exercitavão em hymnos e encomios.

Porem este erudito e intelligente Filosofo não falla, naquelle lugar, da primeira origem da Poesia rigorosamente, mas sim do modo com que ella, depois de inventada, se foi dividindo em diversas especies; porque suppõe tempos em que he ja grande a desigualdade dos homens; o que não tem lugar nas primeiras e simplicissimas sociedades de Pastores.

Hé pois summamente verosimil, que estes homens quizessem imitar aquellas cousas que com mais frequencia se offerecião aos seus sentidos, que satisfazião as suas necessidades, e que constituíão a bemaventurança da sua socegada vida e felice estado, por que nellas empregavão toda a sua attenção e cuidado. Cantarião pois os seus rebanhos, os montes e os valles em que os apascentavão, os rios e fontes, a que os levavão a beber; a alva e serena madrugada que os chamava ao trabalho, a sesta que os convidava ao descanso, e os rafeiros que lhes guardavão o gado. Cantarião, como era natural, as paixões e affectos da sua alma; porém não affectos violentos, e desesperados, que não erão proprios daquella vida, mas doces e suaves, e que só lhes causavão aquella inquietação e desasocego a que se não pudesse seguir fim algum funesto.

Como estes argumentos são todos proprios da Poesia Bucolica, segue-se legitimamente, que ella foi a primeira que no Mundo inventarão os homens. Sendo pois a Poesia Pastoral a primeira origem de toda a erudição humana, e os primeiros esforços que fizeram as faculdades do homem para se pulirem e cultivarem, justamente me persuadi, que a Academia, instituida toda para utilidade publica, e que além de outros mais gloriosos e louvaveis empenhos, tomou a si o de dar a conhecer os principios e progressos da nossa Litteratura, havia de levar em gosto que hum Socio seu tratasse dos merecimentos dos nossos Poetas Bucolicos. Deste trabalho, Senhores, posto que

maior que minhas forças, me quiz encarregar, por ser dos mais leves e faceis que tão illustre corpo podia commetter a algum de seus membros.

Vós tratareis verdades sublimes, por extremo remotas e escondidas á commum comprehensão dos homens; medireis o espaço immenso dos Céos; poreis Leis aos corpos mais vastos, mais distantes, e até mais rebeldes do Universo; com vossas porfiadas investigações e rara sagacidade obrigareis a Natureza a que vos descubra e patentêe aquillo mesmo que ella punha maior estudo em occultar. Assim para felicidade dos outros homens augmentareis aperfeiçareis os seus conhecimentos; mas sereis muito particularmente felices vós, e feliz a Patria, em cuja utilidade haveis de empregar os vossos talentos e todos estes trabalhos e fadigas: e ella vo-lo saberá agradecer com o premio que só desejão as almas grandes, do louvor e da gloria. Eu, gozando-me e comprazendo-me do vosso alto merecimento, de que vós quizestes me coubesse tambem alguma parte, me contentarei com examinar a propriedade e elegancia de huma palavra; a verdade, novidade, e belleza de hum pensamento; a innocencia e sã singeleza de hum Pegureiro: e isto *prope aquæ rivum*, ou quando muito, *sub ramis arboris altæ*.

Mas, tornando ao meu assumpto, de que me fizerão desviar os vossos justos louvôres, não são pouco relevantes, nem concorrem medianamente para a instrucção e cultura dos homens, os trabalhos dos Poetas. Negallo seria não conhecer o modo por que se dilatão e aperfeiçoão as nossas faculdades, e ignorar inteiramente a Historia dos varios progressos do entendimento humano. A restauração das letras, com que se desterrou a ignorancia e barbaridade, a que nos tinhaõ reduzido as Nações do Norte e as continuas irrupções dos Sarracenos, tem as suas sementes nos Trovadores Provençaes e Lombardos, que fructificando felizmente

chegarão a produzir os dous abalisados engenhos de Dante, e Petrarca. Cultivada por estes dous grandes homens, e por alguns mais seus contemporaneos a Lingua Toscana, preparou a Italia, e á sua imitação a toda a Europa, para hum conhecimento profundo da Lingua Latina e da Grega. Com taes disposições e auxilios se intruirão as Nações Europeas nas Artes e Sciencias, e em toda a sorte de erudição daquelles sabios Povos; e inflammadas cada vez mais no desejo de saber, têm levado muitas das Artes e Sciencias dos antigos a hum ponto incrível de perfeição, &c.

Analyse e Combinações filosoficas sobre a Elocução e Estylo de Sá de Miranda, Ferreira, Bernardes, Caminha, e Camões. Por Francisco Dias.

Quando entrei nesta composição, julguei que devia tomar hum ponto fixo donde viesse deduzindo a sua analyse, e que o Sá de Miranda devia indispensavelmente formar a epoca donde, segundo a ordem do tempo, havia de dimanar todo o seu progresso, como de hum escritor que lançou os fundamentos da Poesia Portugueza. Mas antes que entrasse nesta diligencia, vi que me era de precisa necessidade fazer huma descripção exacta do estado em que se achava a Lingua quando o Poeta Miranda appareceo, e sondar as qualidades principaes da composição e estylo daquelle Padre da Poesia Portugueza, donde passou para Ferreira, para Bernardes, para Caminha, e ultimamente para Camões, o maior Poeta da Nação, e o que mais enriqueceo e apurou o nosso idioma; discorrendo por aquelles pontos que mais me parecerão dignos de comparação no genero Sublime, como mais nobre, e como aquelle que mais esforço pede da fantasia humana; fazendo

juizo de cada hum dos Poetas da Analyse, e finalmente indicando as origens donde nascerão as expressões e formulas combinadas ; no que julgo ter satisfeito ao Assumpto, que he certamente mais difficultoso do que parece.

Na execução deste tão trabalhoso argumento me conduzi, segundo as luzes que pude adquirir na lição de Aristoteles, Cicero, Longino, Quintiliano, e muito mais na de Locke, Condillac, Du Marsais, e em especial na do sobre todos sabio Commentario que o grande Voltaire fez ás Obras de Pedro Corneille, onde se vêem as regras do gosto na sua maior elevação.

Todas estas materias são novas em Portugal, e por consequencia não tive a quem seguir ; e apezar dos defeitos, posso dizer,

———— *que aqui vereis presente*
Cousas que juntas se achão raramente.

CAMÕES, LUS.

Introducção.

He o talento da palavra a mais nobre faculdade do ente racional, como instrumento com que não só expõe as suas idéas, mas até pinta os mais occultos sentimentos do espirito, com rasgos tão vivos e sublimes que os faz passar aos corrações mais izentos de interesse. Aquella Filosofia inata ao coração do homem que preside a todas as accções que mais o elevão, foi quem formou os sinaes representativos das suas idéas simples e compostas, e quem, á força de infinitas combinações, lhe fez conceber o grande pensamento do transumpto mental consignado nas palavras por huma successão de idéas não interrompidas, cujo nexo constitue a pintura eterna não só do fysico, mas, o que he mais prodigioso, do moral humano.

Aquella mesma philosophia, que dirigindo e elevando o espirito humano desde as idéas simples até as implexas lhe deu as primeiras noções da expressão simples he primitiva, como mais adaptada ás necessidades do homem; á proporção que lhe foi ampliando a esfera dos seus conhecimentos, lhe foi ministrando expressão complexa, isto he, figurada, com a qual pinta aos olhos, e dá corpo e vida ás mais sublimes abstracções que pode conceber o entendimento humano.

Deste immenso aggregado de idéas simples e compostas, como consequencia natural, procedeo a vivacidade da expressão, e a riqueza das Linguas que se elevarão ao mais distincto grão de perfeição, segundo o numero de acontecimentos e revoluções notaveis: e muito mais segundo o trato frequente com as nações estranhas, e communicação social dos povos entre si; por isso mesmo que das grandes crizes procede a effervescencia das paixões, que pondo em movimento e actividade a massa das idéas, gera nóvos pensamentos, e nova elocução.

Daqui se infere, que os melhores de todos os idiomas devem forçosamente ser os daquelles provos que mais revoluções experimentarão, e que melhor conhecerão as leis da Sociedade. Vê-se pois pello que nos ensina a historia, que as Nações mais pulidas e sabias, tanto na linguagem como nos costumes, forão quasi sempre as que, situadas junto ao mar, conhecerão mas cedo a necessidade da communicação dos povos estranhos por meio do Commercio; ou aquellas cujos acontecimentos lhes derão lugar distincto nos annaes do genero humano.

Por isso vemos, que as Linguas geraes do Malabar, Coromandel, e da China, regiões maritimas, assim como tambem a Arabe, são as mais bellas e antigas de todas as Linguas da Asia. Os Povos da Grecia, que gozando do mais formoso espectaculo da Natureza, experimentarão

tantas e tão notaveis revoluções, inventarão o mais significativo e harmonico de todos os Idiomas, onde se achão consignados os mais insignes monumentos do genio, e donde procedeo a magestade da Lingua dos Romanos, não mais famosos pelas suas conquistas que pelos escriptos immortaes com que illustrarão os Seculos. O mesmo se deve considerar dos Italianos, Francezes, Hespanhoes, e Inglezes, cujos Idiomas tendo origem na Lingua Latina, se têm elevado ao mais alto ponto de perfeição possivel, e nos quaes existem monumentos para quem todo o louvor he diminuto.

Mas este concurso de circumstancias parece que ainda não foi a causa sufficiente da perfeição das Linguas : ainda ali se diviza hum vacuo, que precisa ser occupado. Aqui vem a Poesia, com toda a sua pompa e magestade, desatando os voos, pulindo e aperfeiçoando os Idiomas, dando a tudo alma e vida, já elevando-se aos maiores assumptos nos louvores do Ente Supremo, e no Panegyrico dos grandes homens, persuadindo a imitação das acções nobres e dignas dos mais distinctos applausos. Ella lhe abre os seus thesouros, ella os enriquece, ella lhes dá força, elegancia, e harmonia, sem o que seriam huns cadaveres seccos e inanimados. Sem a Poesia nada seriam talvez os Gregos e os Romanos, que tanto encherão o mundo com a fama das suas victorias, com a grandeza das suas acções, e muito mais com a perfeição, com que cultivarão todas as artes de génio, de que tantos e tão admiraveis testemunhos nos deixarão principalmente nos seus escriptos. A Poesia pois, que teve entre os antigos hum character de harmonia muito diverso da Poesia moderna, veio pella ignorancia dos Seculos a tal decadencia, que pouco faltou par ficar inteiramente ignorada.

Das reliquias da Lingua Latina e Grega se formarão os Idiomas modernos, com diversa Syntaxe; e com elles

resuscitarão, ou por melhor dizer, formarão os Provençaes huma Poesia toda nova na disposição das cesuras e combinações harmonicas.

Os Italianos, restauradores de quasi todas as Artes, forão os premeiros que tratarão a Poesia com dignidade, aperfeiçoando os metros e harmonias, que os mesmos Provençaes e Sicilianos tinham inventado; e tanto se applicarão a ella, que já no decimo quarto Seculo era famoso Poeta o celebre Dante, quem fixou todas as accentuações harmonicas do hendecasyllabo, que ficou sendo o mais necessario metro da Poesia Italiana, Castelhana, e Portugueza.

Entrarão os Mouros em Hespanha, e com elles a Poesia: porem o desassocego da guerra não deo lugar aos antigos possuidores desta Região, tão infestada de Nações estranhas, a cultivar a Poesia seriamente, nem a pulir os seus Idiomas tão cedo como os Italianos. Da longa dominação que os Romanos tiveram em Hespanha se havia nella introduzido o uzo da Lingua Latina, que veio a ser vulgar: della, e de varios dialectos barbaros, se formarão os dous mais bellos, e sonoros Idiomas de Hespanha, e talvez da Europa, o Castelhana, e o Portuguez.

Estas duas Linguas se forão igualmente aperfeiçoando, de sorte que a hum mesmo tempo chegarão ao seu auge. Com tudo, sendo a Nação Portugueza mais moderna, e occupando muito menos espaço de terreno que a Castelhana, veio mais cedo a produzir monumentos que assaz distinguirão e acreditarão o seu Idiôma. As historias de João de Barros dadas á luz no meio do Seculo decimo sexto, e traduzidas em todas as Linguas cultas da Europa, fizerão mostrar ao Mundo litterario, que a Lingua Portugueza era a mais filha da Latina. Hum numero sufficiente de Escritores, que logo depois vierão, acabarão de determinar o genio da Lingua, cujo character he elegancia a

perspicuidade. Sendo pois a *Lingua Portugueza* desde a sua origem mui doce e sonora, resultádo natural da quantidade proporcionada das suas vogaes e consoantes, das quaes as primeiras não são tão frequentes e conjunctas que enfraqueção a harmonia, e a fação languida e pouco notada, como se vê na *Lingua Italiana*; nem as segundas com nimia frequencia se atropellão, e produzem sons rudes e asperos, como nas *Linguas do Norte*. Todas estas felices disposições, além do genio, convidavão a Nação á cultura da Poesia, para que sempre teve natural inclinação. Deixemos a miuda investigação destas causas, a qual será mais propria de quem tentar escrever a historia da *Lingua*. Deixemos tambem as Poesias anteriores ao Seculo de quinhentos, muitas das quaes existem em algumas Bibliothecas antigas, como as d' El Rei D. Diniz, na do Convento da Ordem de Christo em Thomar, e outras andão empregadas no celebre Cancioneiro de Resende, collecção preciosa, donde se podem extrahir as maiores luzes a respeito da Natureza e origem da nossa Poesia: e começando a tratar do auge a que esta elevou a *Lingua Portugueza*, as graças e numero que lhe communicou, principiaremos a discorrer de hum epocha mais vizinha a nós, e esta seja determinada pelo famoso Sá de Miranda.

Veja-mos pois os assumptos que este Poeta tratou, a qualidade de sua imitação em geral, o uzo que fez do hendecasyllabo, até ao seu tempo pouco ou nada conhecido em Portugal, e em toda a Hespanha; como tratou, como aperfeçoou o Soneto, do qual se deve reputar inventor entre nós, novas graças que accrescentou á nossa *Lingua*, e como finalmente preparou aos Poetas que lhe succederão hum novo caminho para se elevarem até á immortal *Lusiada*.

Mas antes que entremos neste exame, vejamos primeiro o estado em que o Sá de Miranda achou o Idioma.

A Nação Portugueza, que até ao fim do reinado de D. Fernando jazia na ignorancia, occupada unicamente da cultura das suas terras quanto lhe era preciso para o consumo interior do Reino, e para entreter huma ligeira sombra de commercio exterior, continuamente vexado pella tyrannia Arabica, que, infestando os mares, era eterno obstaculo á navegação; vivendo como desterrada na solidão dos campos, sem communicação, nem policia, fallava huma linguagem informe e grosseira, chea de sons rudes, que as Linguas barbaras lhe tinham communicado; e a pesar de ter huma origem tão pura, como a Lingua Latina donde procedia, só conservava alguma energia natural nascida das significações primitivas das suas vozes, que, além de serem masculadas de infinitas anomalias e dissonancias, erão privadas de translações, que dão força e elevação aos Idiommas. Chea pois de construcções erroneas, de diph-tongos asperos, e desinencias rudes, pobre de termos, sem idéa do nexu que subsiste nas particulas, sem syntaxe, sem harmonia, o seu periodo incerto e desunido yacillára sem caracter.

A grande revolução de D. João I., fazendo a mais viva commoção no genio dos Portuguezes, com ella lhe vierão novos estimulos de gloria, que eleva o espirito; novas empresas, novos pensamentos, nova força, nova energia ás suas enunciações; novos objectos do discurso, e nova linguagem. Hum Latim barbaro, até alli organo das Leis e instrumentos publicos, cessou de ser a linguagem do Foro.

Da conquista de Ceuta nasceo a idéa, a grande idéa dos descubrimentos, que mostrando a necessidade de cultivar as Mathematicas e a Astronomia, taes quizes existião naquelles tempos obscuros, alargou a esfera da Mechanica, que fazendo novas investigações sobre a acção dos ventos, e resistencia das agoas, extrahindo a somma da combinação

dos movimentos resultantes da acção e reacção destes dous Elèmentos, alcançou mais perfeito conhecimento das leis dos liquidos, e do equilibrio, e aperfeiçoou finalmente a Arte de navegar. Novos Astros, novos mares e costas, novas ilhas, novos mundos enchem de admiração todo o universo.

EXTRACTOS POETICOS.

From the third Canto of the Lusiad of Camões.

ESTAVAS linda Inez posta em sossego,
De teus annos colhendo o doce fruto,
Naquelle engano da alma, ledó e cego,
Que a fortuna não deixa durar muto :
Nos saudosos campos do Mondego,
De teus formosos olhos nunca enxuto,
Aos montes ensinando e ás ervinhas
O nome que no peito escrito tinhas.

Do teu príncipe alli te respondião
As lembranças, que na alma lhe moravão,
Que sempre ante seus olhos de trazião,
Quando dos teus formosos se apartavão :
De noite em doces sonhos, que mentião ;
De dia em pensamentos, que voavão :
E quanto em fim cuidava, e quanto via,
Erão tudo memorias de alegria.

D'outras bellas senhoras e princezas,
Os dezejados talamos engeita,

Que tudo, em fim, tu puro amor desprezas,
Quando hum gesto suave te sugeita.
Vendo estas namoradas estranhezas,
O velho pay sesudo, que respeita
O murmurar do povo e a fantasia
Do filho, que casar-se não queria :

Tirar Inez ao mundo determina,
Por lhe tirar o filho, que tem preso,
Crendo co'sangue só da morte indina,
Matar do firme amor o fogo aceso.
Que furor consentio, que a espada fina,
Que pode sustentar o grande peso
Do furor Mauro, fosse levantada
Contra hum a fraca dama delicada ?

Trazia-na os horrificos algozes
Ante o Rey, já movido a piedade,
Mas o povo com falsas, e ferozes
Razões, á morte crua o persuade.
Ella com tristes e piedosas vozes,
Sahidas só de magoa e saudade
Do seu Principe e filhos que deixava,
Que mais que a propria morte a mogoava ;

Para o céo cristalino levantando
Com lagrimas os olhos piedosos,
Os olhos, porque as mãos lhe estava atando
Hum dos duros ministros rigorosos :
E depois nos meninos atentando,
Que tão queridos tinha, e tão mimosos,
Cuja orfandade como mãe temia,
Para o avô cruel assim dizia.

Se já nas brutas feras, cuja mente
Natura fez cruel de nascimento,

E nas aves agrestes, que sómente
Nas rapinas aerias tem o intento,
Com pequenas crianças vio a gente
Terem tão piedoso sentimento,
Como coa mãy de Nino já mostrarão,
E cos Irmãos que Roma edificarão :

O'tu que tens de humano o gesto, e o peito,
Se de humano he matar huma donzella
Frac'a, e sem força, só por ter sugeito
O coração, a quem soube vencella,
A estas criancinhas tem respeito
Pois o não tens á morte escura della :
Mova-te a piedade sua e minha,
Pois te não move a culpa que não tinha.

E se vencendo a Maura resistencia
A morte sabes dar com fogo e ferro,
Sabe tambem dar vida com clemencia
A quem para perdella não fez erro.
Mas se to assi merece esta innocencia,
Põe-me em perpetuo e misero desterro,
Na Scythia fria, ou lá na Libia ardente,
Onde em lagrimas viva eternamente.

Põe-me onde se use toda a feridade,
Entre leons e tigres, e verei,
Se nelles achar posso a piedade,
Que entre peitos humanos não achei ;
Alli co' amor intrinseco e vontade,
Naquelle por quem morro criarei
Estas reliquias suas, que aqui viste,
Que refrigerio sejam da mãi triste.

Queria perdoar-lhe o Rey benino,
Movido das palavras, que o magôão,

Mas o pertinaz povo, e seu destino
(Que desta sorte o quiz), lhe não perdôo.
Arrancão das espadas de aço fino
Os que por bom tal feito alli pregôo;
Contra huma dama, ó peitos carniceiros,
Ferozes vos mostraes e cavalleiros?

Qual contra a linda moça Policena,
Consolação extrema da mãy velha,
Porque a sombra de Achilles a condena,
C' o ferro o duro Pyrro se aparelha;
Mas ella os olhos, com que o ar serena,
(Bem como paciente, e mansa ovelha)
Na misera mãy postos que endoudece,
Ao duro sacrificio se offerece:

Taes contra Inez os brutos matadores
No collo de alabastro, que sostinha
As obras cõ que amor matou de amores
A'quelle que depois a fez rainha:
As espadas banhando, e as brancas flores
Que ella dos olhos seus regado tinha,
Se incarnicavão fervidos, e irosos,
No futuro castigo não cuidadosos.

Bem puderas, ó sol, da vista destes,
Teus rayos apartar aquelle dia,
Como da seva mesa de Thyestes
Quando os filhos por mão de Atreu comia:
Vós ó concavos valles que pudestes
A voz extrema ouvir da boca fria,
O nome do seu Pedro, que lhe ouvistes,
Por muito grande espaço repetistes.

Assi como a bonina, que cortada
Antes de tempo foi, candida e bella,

Sendo das mãos lascivas mal tratada,
Da menina, que a trouxe na capella,
O cheiro traz perdido, e a cor murchada,
Tal está morta a pallida donzella,
Secas do rosto as rosas, e perdida
A branca e viva cor, co' a doce vida.

As filhas do Mondego a morte escura,
Longo tempo chorando memorarão,
E por memoria eterna em fonte pura
As lagrimas choradas transformarão ;
O nome lhe puzerso, que inda dura,
Dos amores de Inez que alli passarso ;
Vede, que fresca fonte rega as flores,
Que lagrimas são agoa, e o nome amores.

From the fifth Canto of the same.

Porem ja cinco soes erão passados,
Que dalli nos partiramos, cortando
Os mares nunca d' ontrem navegados,
Prosperamente os ventos assoprando ;
Quando huma noite estando descuidados,
Na cortadora proa vigiando,
Huma nuvem que os ares escurece,
Sobre nossas cabeças apparece.

Tão temerosa vinha, e carregada,
Que poz nos coraçoes hum grande medo,
Bramindo o negro mar de longe brada
Como se desse em vão n'algum rochedo ;
O' potestade, disse, sublimada,
Que ameaço divino, ou que segredo,

Este clima, e este mar nos apresenta,
Que mór cousa parece que tormenta ?

Não acabava, quando hum a figura
Se nos mostra no ar robusta e valida,
De disforme e grandissima estatura,
O rosto carregado, a barba esquallida,
Os olhos encovados, e a postura
Medonha, e má, e a cor terrena e pallida,
A boca negra, os dentes amarelllos.

Tão grande era de membros, que bem posso
Certificarte, que este era o segundo
De Rhodes estranhissimo Colosso,
Que hum dos sete milagres foi do mundo :
Co' hum tom de voz nos falla horrendo e grosso,
Que pareceo sahir do mar profundo,
Arrepiãose as carnes, e o cabelo
A mi, e a todos, só de ouvillo e vello.

E disse : O' gente ousada mais que quantas
No mundo cometerão grandes cousas,
Tu, que por guerras cruas taes e tantas,
E por trabalhos vãoos nunca repousas,
Pois os vedados terminos quebrantas,
E navegar meus longos mares ousas,
Que eu tanto tempo ha que guardo e tenho,
Nunca arados de estranho ou proprio lenho ;

Pois vens ver os segredos escondidos
Da natureza, e do humido elemento,
A nenhum grande humano concedidos,
De nobre ou de immortal merecimento ;
Ouve os damnos de mi que apercebidos
Estão a teu sobejo atrevimento,

Por todo o largo mar, e pela terra,
Que inda has de subjugar com dura guerra.

Sabe que quantas naos esta viagem,
Que tu fazes, fizerem de atrevidas,
Inimiga terão esta paragem
Com ventos, e tormentas desmedidas;
E da primeira armada, que passagem
Fizer por estas ondas insoffridas,
Eu farei de improviso tal castigo,
Que seja mór o damno que o perigo.

Aqui espero tomar, se não me engano,
De quem me descubrio summa vingança;
E não se acabará só nisto o damno
De vossa pertinace confiança:
Antes em vossas naos vereis cada anno
(Se he verdade o que meu juizo alcança)
Naufragios, perdições de toda sorte,
Que o menor mal de todos seja a morte.

E do primeiro illustre que a ventura
Com fama alta fizer tocar os Ceos
Serei eterna e nova sepultura,
Por juizos incognitos de Deos:
Aqui porá da Turca armada dura
Os soberbos e prosperos tropheos;
Comigo de seus damnos o ameaça
A destruida Quilêa, com Mombaça.

Outro tambem vira de honrada fama,
Liberal, Cavalleiro e namorado,
E comsigo trará formosa Dama,
Que Amor por grão mercê lhe terá dado:
Triste ventura e negro fado os chama
Neste terreno meu, que, duro e irado,

Os deixará de hum crú naufragio vivos,
Para verem trabalhos excessivos.

Verão morrer com fome os filhos caros,
Em tanto amor gerados e nascidos ;
Verão os Cafres asperos e averos
Tirar á linda Dama os seus vestidos :
Os crystallinos membros e preclaros
A' calma, ao frio, ao ar verão despidos ;
Depois de ter pizada longamente
C' os delicados pés a area ardente.

E verão mais olhos que escaparem
De tanto mal, de tanta desventura,
Os dous amantes miseros ficarem
Na fervida e implacavel espessura.
Alli, depois que as pedras abrandarem
Com lagrimas de dor, e magoa pura,
Abraçados as almas soltarão
Da formosa, e miserrima prisão,

Mais hia por diante o monstro horrendo
Dizendo nossos fados, quando alçado
Lhe disse eu : Quem es tu, que esse estupendo
Corpo, certo, me tem maravilhado ?
A boca, e os olhos negros retorcendo,
E dando hum espantoso e grande brado,
Me respondeo com voz pesada e amara,
Como quem da pergunta lhe pezára :

Eu sou aquelle occulto e grande Cabo
A quem chamaes vós outros Tormentorio,
Que nunca a Ptholomeo, Pomponio, Estrabo,
Plinio, e quantos passarão, fui notorio :
Aqui toda a Africana costa acabo
Neste meu nunca visto Promontorio,

Que para o Polo Antartico se estende,
A quem vossa ousadia tanto offende.

Fui dos filhos asperrimos da Terra,
Qual Encelado, Egeo, e o Centimano,
Chamei-me Adamastor, e fui na guerra
Contra o que vibra os raios de Vulcano :
Não que puzesse serra sobre serra,
Mas conquistando as ondas do Oceano
Fui Capitão do mar, por onde andava
A armada de Neptuno, que eu buscava.

Amores da alta Esposa de Peleo
Me fizeram tomar tamanha empresa,
Todas as Deosas desprezei do Ceo
Só por amar das aguas a Princeza :
Hum dia a vi co' as filhas de Nereo
Sahir nua na praia, e logo presa
A vontade senti de tal maneira,
Que inda não sinto cousa que mais queira.

Como fosse impossivel alcançalla,
Pela grandeza fea de meu gesto,
Determinei por armas de tomalla,
E a Doris este caso manifesto :
De medo a Deosa então por mi lhe falla ;
Mas ella co' hum formoso riso honesto
Respondeo : Qual será o amor bastante
De Nympha que sustente o d' hum Gigante ?

Com tudo, por livrarmos o Oceano
De tanta guerra, eu buscarei maneira,
Com que com minha honra escuse o damno
Tal resposta me torna a mensageira.
Eu quem cahir não pude neste engano,
Que he grande dos amantes a cegueira !

Encheu-se me com grandes abundanças '
O peito de desejos e esperanças.

Já, nescio, já da guerra desistindo,
Huma noite de Doris promettida,
Me apparece de longe o gesto lindo,
Da branca Thetis, unica, despida :
Como doudo corri de longe abrindo
Os braços para aquella que era vida
Deste corpo, e começo os olhos bellos
A lhe beijar as faces, e os cabellos.

Oh que não sei de nojo como o conte !
Que crendo ter nos braços quem amavá,
Abraçado me achei co' hum duro monte
De aspero mato, e de espessura brava :
Estanda co' hum penedo fronte a fronte,
Que eu pelo rosto angelico apertava,
Não fiquei homem não, mas mudo, e quedo,
E junto a hum penedo outro penedo.

O' Nympha a mais formosa do Oceano,
Já que minha presença não te agrada,
Que te custava ter-me neste engano,
Ou fosse monte, nuvem, sonho, ou nada ?
D' aqui me parto irado, e quasi insano
Da magoa, e da deshonra alli passada,
A buscar outro mundo, onde não visse
Quem de meu pranto, e de meu mal se risse.

Erão já neste tempo meus irmãos
Vencidos, e em miseria extrema postos ;
E, por mais segurar-se os Deoses vãos,
Aguns a varios montes sotopostos :
E como contra o Ceo não valem mãos,
Eu que chorando andava meus desgostos

Comecei a sentir do fado imigo
Por meus atrevimentos o castigo.

Converte-se-me a carne em terra dura,
Em penedos os ossos se fizeram ;
Estes membros que vês, e esta figura,
Por estas longas aguas se estenderam :
Emfim minha grandissima estatura
Neste remoto cabo converteram
Os Deoses, e por mais dobradas magoas,
Me anda Thetis cercando destas agoas.

Assim contava, e co' hum medonho choro,
Subito dante os olhos se apartou ;
Desfez-se a nuvem negra, e co' hum sonóro
Bramido muito longe o mar soou.
Eu, levantando as mãos ao sancto coro
Dos Anjos, que tão longe nos guiou,
A Deos pedi, que removesse os duros
Casos que Adamastor contou futuros.

From the second Canto of the same.

Ouvio-lhe estas palavras piedosas
A formosa Dione, e commovida
De entre as Nymphas se vai, que saudosas
Ficarão desta subita partida.
Já penetra as estrellas luminósas,
Já na terceira Esfera recebida
Avante passa, e lá no sexto Ceo,
Para onde estava o Padre se moveo.

E como hia affrontada do caminho,
Tão formosa no gesto se mostrava,

Que as estrellas, e o Ceo, e o ar vizinho,
E tudo quanto a via namorava,
Dos olhos, onde faz seu filho o ninho,
Huns espiritos vivos inspirava,
Com que os Polos gelados accendia,
E tornava de fogo a Esfera fria.

E por mais namorar o Soberano
Padre, de quem foi sempre amada, e cara,
Se lhe apresenta assi, como ao Troyano
Na selva Idea já se apresentára.
Se a vira o caçador que o vulto humano
Perdeo vendo a Diana na agua clara,
Nunca os famintos galgos o mataram,
Que primeiro desejos o acabaram.

Os crespos fios de ouro se esparziam
Pelo collo que a néve escurecia ;
Andando, as lacteas tetas lhe tremiam
Com quem Amor brincava, e não se via :
Da alva petrina flamas lhe sahiam,
Onde o menino as almas accendia ;
Pelas lizas columnas lhe trepavam.
Desejos, que como hera se enrolavam.

C' hum delgado sendal as partes cobre
De quem vergonha hé natural reparo ;
Porem nem tudo esconde, nem descobre
O véo dos roxos lirios pouco ovaro :
Mas para que o desejo accenda e dobre,
Lhe põe diante aquelle objecto raro.
Já se sentem no Ceo por toda a parte
Ciumes em Vulcano, amor em Marte.

E mostrando no angelico semblante
C' o riso huma tristeza misturada,

Como dama que foi do incauto amante
Em brincos amorosos mal tratada,
Que se queixa e se ri n' hum mesmo instante,
E se mostra entre alegre magoada ;
Desta arte a Deosa, a quem nenhuma iguala,
Mais mimosa que triste ao Padre falla.

From the first Idyl of Boccage.

A' foz do Tejo, em bronca penedia,
Minada pelas ondas salitrosas,
Prisioneiro de amor Tritão gemia.

Luzião lhe as espadoas escamosas,
Sustentava o maritimo instrumento,
O búzio atroador nas mãos callosas ;

Conchas da cor do liquido Elemento
Parte do corpo enorme lhe vestião,
Igual na ligeireza ao proprio vento.

Da barba salsas gotas lhe cabião,
E nos olhos, que Amor affogueava,
Em borbotões as lagrimas fervião.

Lilia, que hum Bosque proximo habitava,
Lilia a Napea desdenhosa e bella,
Amorosos clamores lhe arrancava :

Hum dia a vio na praia, e só de vella
Seu coração feroz enfeitiçado,
Voou, gemendo, para os olhos della.

Das entranhas do Pelago salgado,
Louco de Amores, louco de suadades,
O queixoso Amador tinha saltado.

Do Pai, que abafa as negras tempestades,
Já seu voraz tormento erá sabido,
E das outras Equoreas Divindades.

De aereas esperanças illudido,
Grão tempo seu espirito saudoso,
Rastejando a cruel, vagou perdido ;

Grão tempo glorias vãs sonhou teimoso,
Antes que desse fructuosa entrada
Ao acre desengano o peito ancioso, &c.

THE END.

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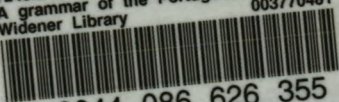
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